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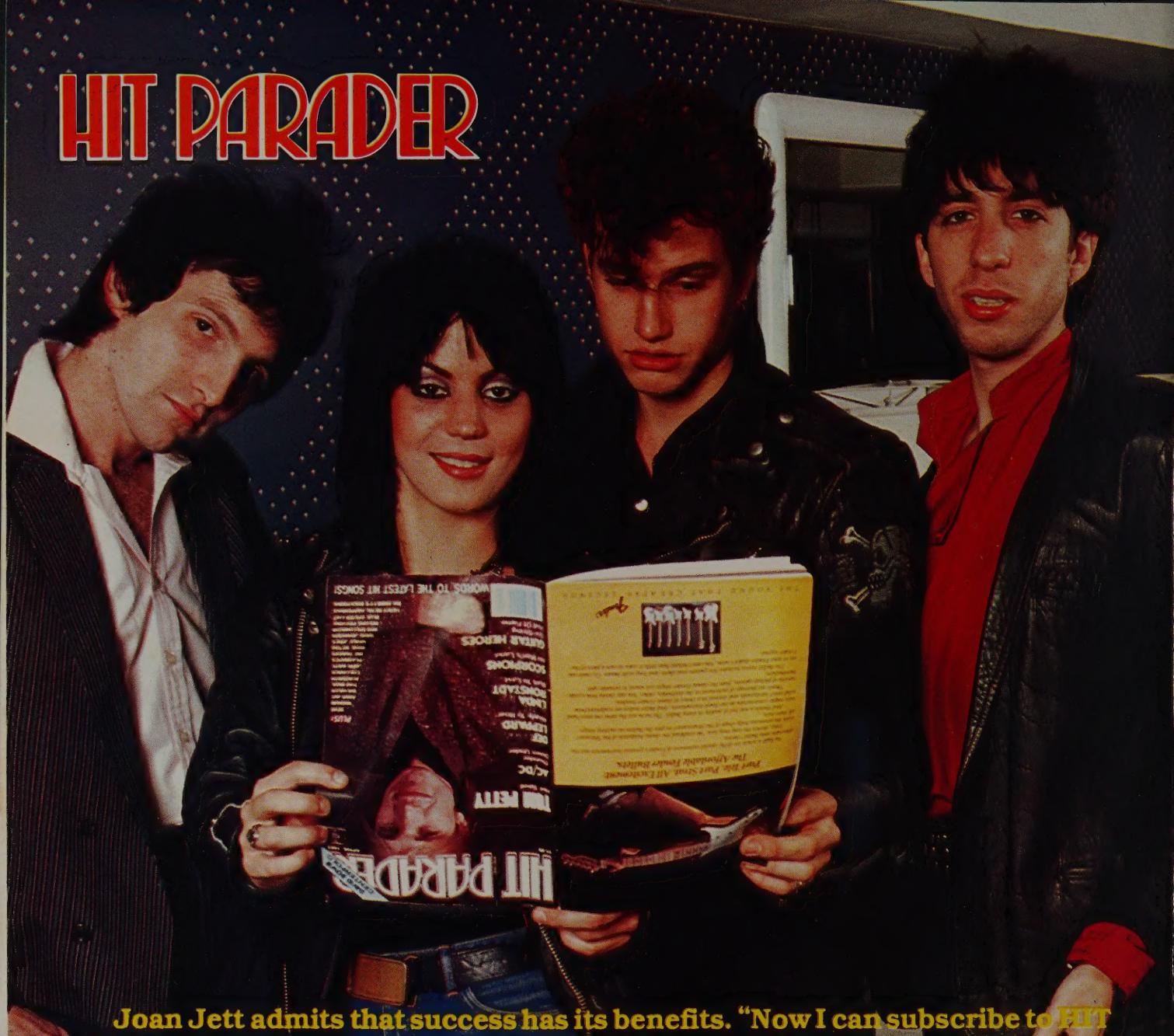
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# HIT PARADER



Joan Jett admits that success has its benefits. "Now I can subscribe to HIT PARADER every month instead of having to run down to the newsstand," she said. We asked Joan what her favorite HIT PARADER feature was and she could only smile as she said, "I love 'em all! The photos are great and the articles are the best around. HIT PARADER really gives me insight into what's happening in rock and roll."

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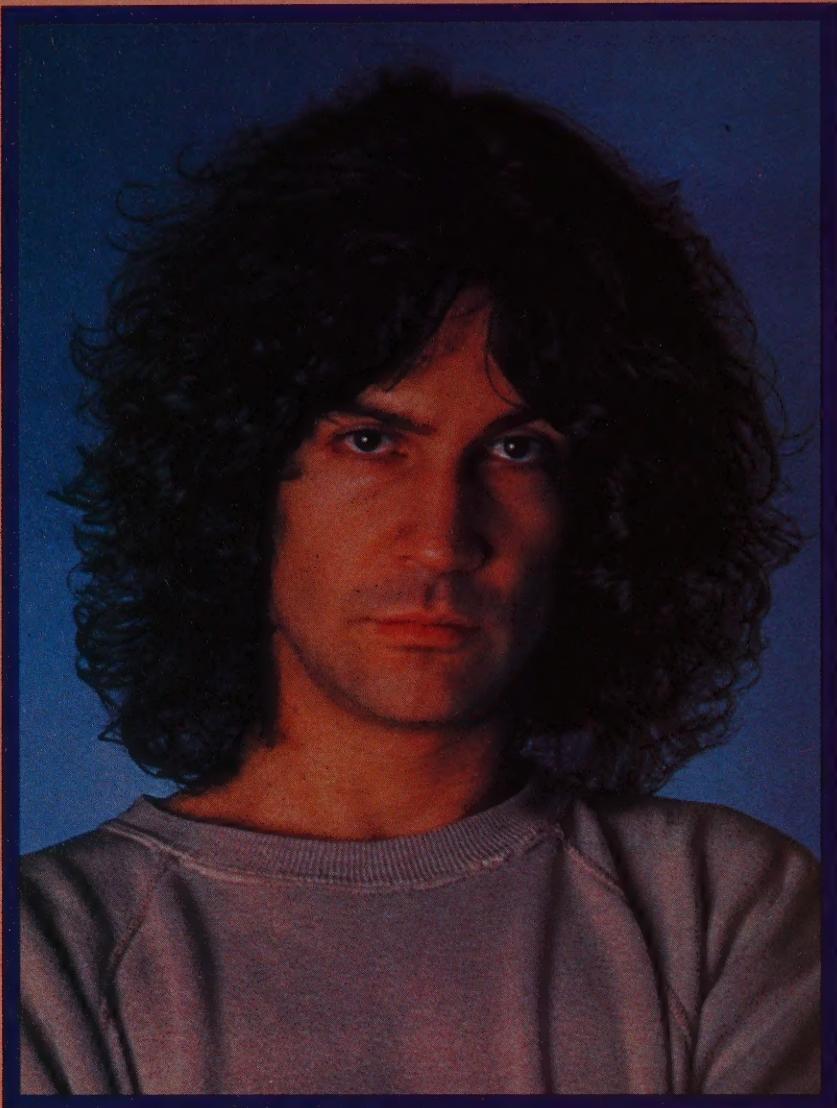
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Billy Squier: "I've always got a lot of ideas that I want to try."

# BILLY SQUIER A Class Act

## Different "Strokes" For The Prince Of Power Pop.

by Andy Secher

**B**illy Squier was nervous. It was a few minutes before the dark-haired singer/songwriter/guitarist was about to take the stage for his first-ever headlining show, and despite the fact that his album **Emotions in**

**Motion** was nearing the top of the charts, Squier couldn't hide his anxiety.

"I don't know if I'm scared or just tired," Billy joked as he paced back and forth in his dressing room, while pulling on a salmon-color T-shirt. "It's been a pretty long grind over the last few months. We toured the country with Queen, and now

we're thinking about going out on our own for awhile. I always said that we'd wait until the time was right before we headlined. We've been touring as 'special guests' for a long time, and the experience has been great for us. We've made some money and we've been exposed to some pretty big audiences. But the time's just right for us to step out and see what we can do."

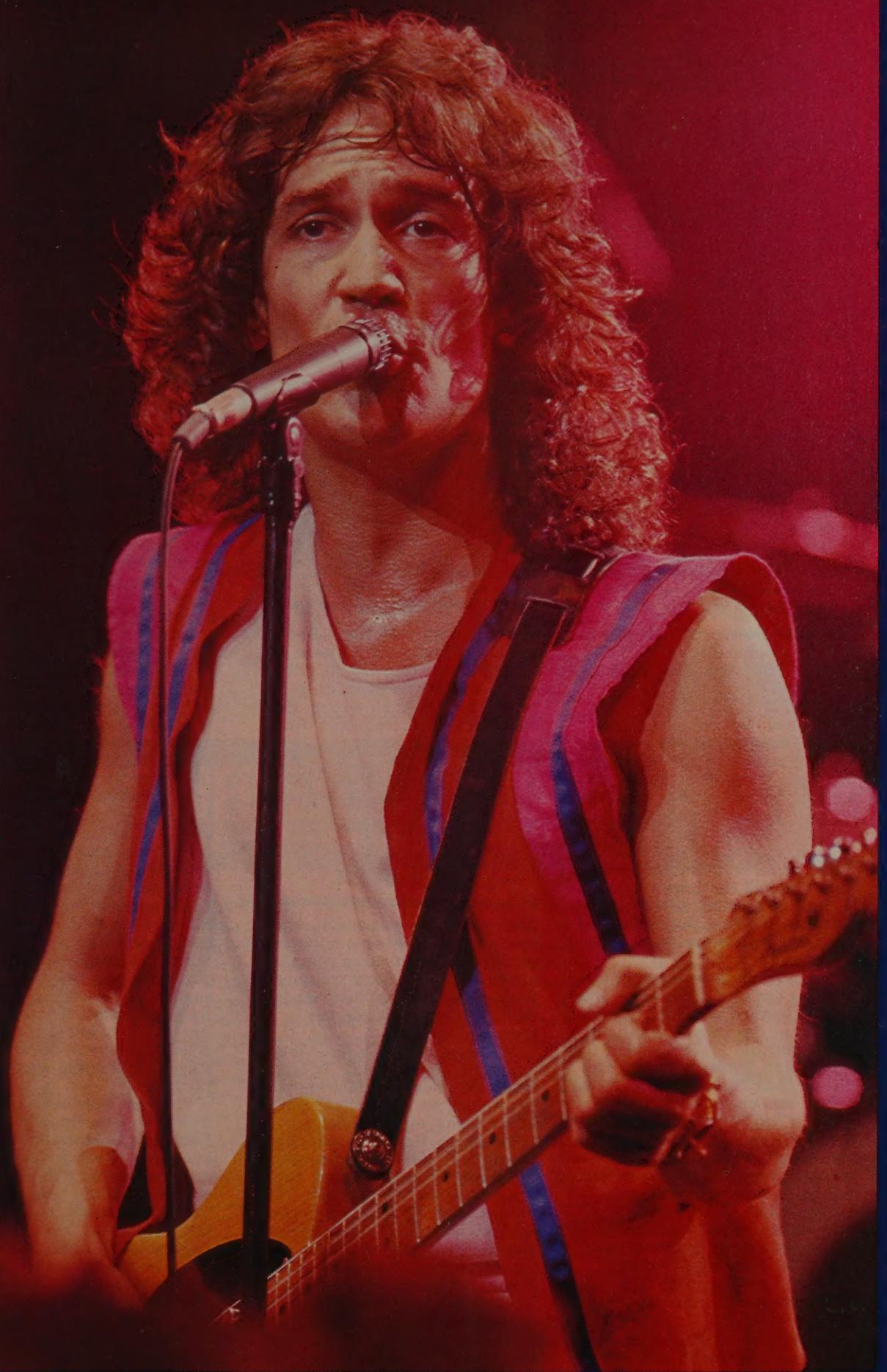
With those words Billy picked up his Fender Telecaster, checked his appearance one last time in the dressing-room mirror, and led his band — drummer Bobby Chouinard, guitarist Jeff Golub, bassist Doug Lubahn and keyboardist Alan St. Jon — onto the stage. After years of serving as an opening act for the likes of Pat Benatar, Kiss, Foreigner and Queen, Billy Squier finally felt ready to strut his own stuff.

As a beam of light cut through the darkened arena, Billy grabbed a strategically placed rope and swung Tarzan-style onto the stage. Then, as the packed house rose to its feet, Squier and band launched into a blistering rendition of *Everybody Wants You*. From there the group proceeded to lay down nearly two hours of the hottest rock and roll around. Not only did Squier crank out such crowd favorites as *The Stroke*, *In The Dark* and *Lonely is the Night*, but he delved back into the archives to uncover *I Got the Big Beat*, from his first solo album, as well as a power-packed rendition of the Stones' *Rip This Joint*.

"One of the advantages of being the headliner is that you can really pace your show and include material that you just can't squeeze into an opening slot," Billy explained as he cooled off after the show. "*Big Beat* is a great song, but I couldn't fit it into the set when I only had 45 minutes on stage. When you headline you can also have a lot more fun, that's why I wanted to include *Rip This Joint*. It's such an incredible song, and the Stones have always been a major influence on me. I figured it would be a hell of a way to end the set."

"Headlining puts a lot more pressure on you," he added. "If you're on tour with someone else and tickets don't sell that well, they usually get the blame. When you're topping the bill, there's no one else to take the heat. Luckily, tonight we sold out, so I haven't gone through the experience of not selling tickets. Hopefully, I never will," he joked as he rested his head in his hands. "I'm just so damn tired right now that I don't even want to consider what those problems might be like."

Squier has been living in a state of perpetual exhaustion since well





Neil Zlozower

**Billy Squier as he appeared on the premiere show of "Rock 'n' Roll Tonite": "If you don't give 'em your best effort at all times, they'll forget about you in a hurry."**

before the release of **Emotions in Motion**. Completing that album proved to be a task wracked with problems — many of which occurred after Billy thought the album had been completed. "We had pretty much finished work on the album, and when I listened to the tapes I just wasn't satisfied with the way everything sounded," Billy explained. "We had originally mixed the album over in Germany, but I decided to bring the tapes back to New York and totally re-mix them. We had the Queen tour starting in a couple of weeks, and obviously work on the record had to be finished before we could go on the road.

"It got to the point where I was working day and night to get the album finished on time," he added. "Then one day I was standing in the studio and I just collapsed from exhaustion. Evidently, when I fell I hit my head 'cause the next thing I knew I was on my back in a hospital bed. The album still hadn't been finished, and the band had just begun rehearsals for the tour. I can assure you that the last place I wanted to be was in a hospital. Luckily, there weren't any complications, and I was able to get back to work in a couple of days. Somehow, I was able to get the album finished on time, but I've been feeling a bit run-down ever since."

Despite his fatigue, as "special guest" on Queen's 35-date U.S. tour, Squier managed to practically

steal the show with his high-energy songs and fast-paced stage act. Queen, on the other hand, were coming off the disappointing performance of their album, **Hot Space**, and were frequently the

**"If I feel a song has a unique quality to it, I'll fight like hell to have it released as a single."**

targets of press barbs along the tour trail. While such a situation would seem destined to put a strain on any working relationship, Squier insisted that his friendship with the guys in Queen has remained intact.

"We've been friends for a long, long time," Squier said. "In fact, Brian May was originally supposed to produce my first solo album. There wasn't any animosity or pressure on the tour at all. They're the ultimate professionals and there's still nobody around who can put on a show like they can. The tour was terrific for me. I learned a lot from watching them perform, and their equipment trucks transported all of my gear — it was a wonderful arrangement. Together we formed a very strong team. The concert market was pretty weak out there this past year, but together we managed to hold our own quite nicely."

"Actually, I think we ended the tour as closer friends than we began it," he continued. "They were a little disappointed by the fans' reaction to their album, but they didn't let it affect their stage show at all. They were very supportive of me and my album — in fact, as you know, Freddie Mercury and Roger Taylor appeared in **Emotions**. They were very happy that my album was doing so well."

Surprisingly, **Emotions in Motion** has sailed into the Top 5 of the album charts without the benefit of a major hit single. Last year's **Don't Say No** had its rise to platinum aided by such smashes as *The Stroke* and *In The Dark*. **Emotions**' first single release, the title cut, barely went Top-40, while the follow-up *Everybody Wants You* stalled in the mid-20s. Despite this relatively poor showing in the singles market, the album continues on a sales course destined to take it over the two-million unit mark.

"Singles are fun, but I never set out to write hit songs," Billy said. "I can't deal with formulas. I have to write songs that I believe in, and if they become a hit, then that's fine. Guys in Nashville or LA can stick to a certain style and crank out carbon-copy hits, but that's not rock and roll. If I feel a song has a unique quality to it, like *The Stroke* had, for example, I'll fight like hell to have it released as a single. I know the guys at the record company were telling me, 'C'mon it'll never get on the radio.' I just told them they were wrong."

"I've always felt that if a song has a special sound, radio will pick up on it," Squier continued. "That's why I try to make each song I do very individualistic. On **Emotions in Motion** I had no intention of doing another version of *The Stroke*. That would have been boring, and it wouldn't have been fair to the people who buy the album. I think you owe them something new and different each time you record. If you don't give 'em your best effort at all times, whether you're in the studio or on stage, they'll forget about you in a hurry."

Now that Billy has completed most of his touring in support of **Emotions in Motion**, he's turned his sights towards preparing material for his next album. "I've always got a lot of ideas that I want to try," he explained. "Usually it takes me about three or four weeks to get enough material together. I'll never be the type to take eight months to get an album ready — that's just not me. That's too calculated. I don't care how successful I become, I always want to stick as close as I can to the spirit of rock and roll." □

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# AC/DC

## The Metal Masters

**Aussie Rockers Return With New Album And Tour.**

by Andy Secher

**D**uring Brian Johnson's three-year stint as lead vocalist in AC/DC, he has seen the group emerge as the most popular hard-rock band in the world. Johnson's gruff, powerful vocals have blended with the guitar riffs of Angus and Malcolm Young, the bass licks of Cliff Williams and the drum beat of Phil Rudd to create a sound that is the living definition of rock and roll. As this interview took place, the members of AC/DC had just finished recording their latest album, *I Want To Rock*, at Compass Point Studios in the Bahamas.

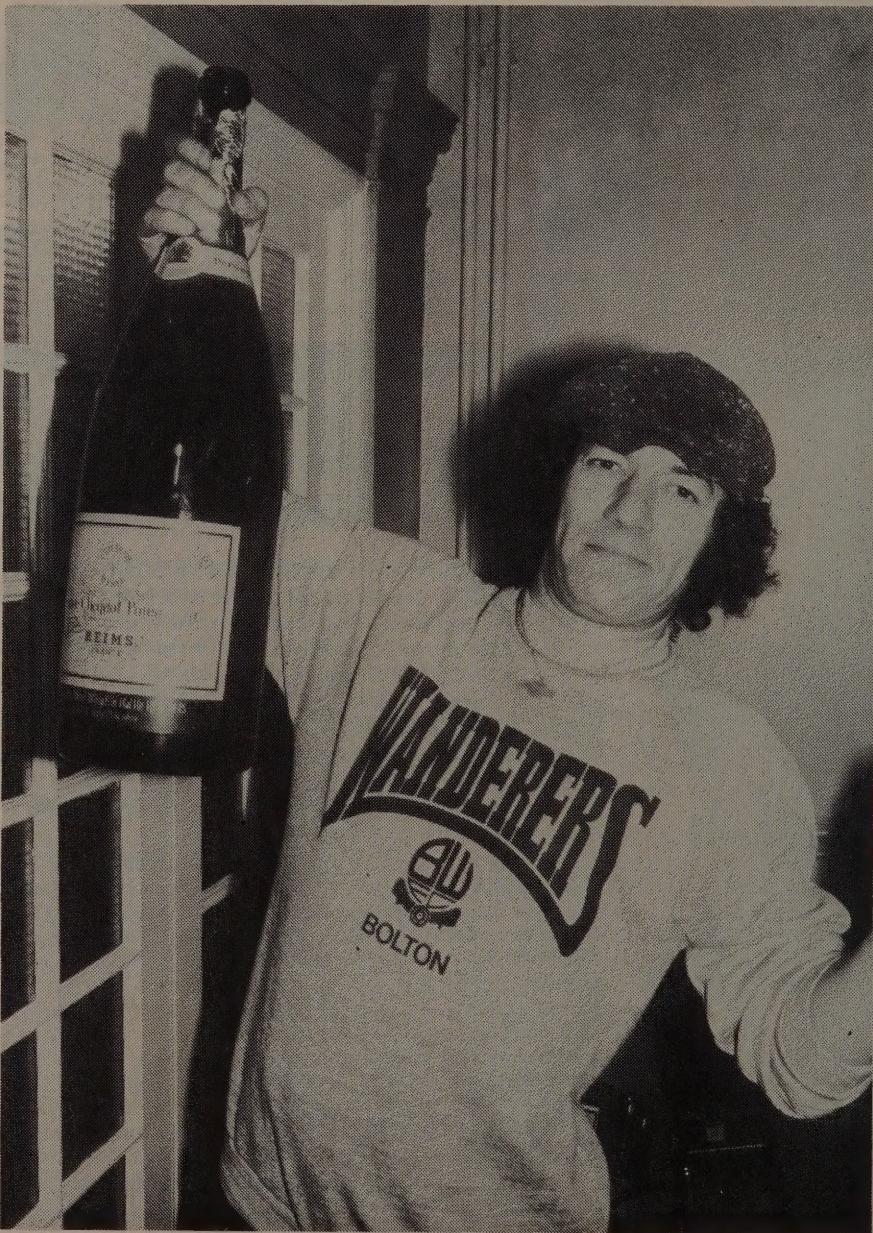
**Hit Parader:** It's been quite a while since AC/DC has released an album. Is there anything different on this one?

**Brian Johnson:** No. This one's pretty much the same brand of straightforward rock that we've always played. We had gotten together over 40 songs to choose from, and everything we did sounded terrific. Angus and Malcolm had been home in Australia and they came up with some amazing things. Malcolm has always been a workaholic, and from what I hear he hardly ever went outside over the last few months. He was in his basement working on new material.

**HP:** You've had to assume more responsibility on this album because your producer, Mutt Lange, wasn't available at the time you recorded the LP. Did that make this record more difficult to do?

**BJ:** Of course. We had grown to depend on Mutt. He was an extra pair of ears, and we valued his opinions more than anyone else's. We had planned to work with him, and he had every intention to work with us. But his father-in-law was very sick at the time, and on top of that he was exhausted. Since he started working with us, every other band has wanted to use him. He was involved with Foreigner for a year on their album, then Def Leppard's new record took six months. It really drained him. His doctor prohibited him from working. But Mutt's unbelievable; he demand-

AC/DC's lead singer, Brian "Good To The Last Drop" Johnson.



Ross Halfin

ed that we send our tapes to him every Friday, so he could hear what we were up to and make recommendations.

**HP:** That must have been an interesting way of working because he was home in England and you were recording at Compass Point in the Bahamas.

**BJ:** It did present some problems, but we valued Mutt's opinions so highly that we didn't consider it an obstacle. Any advice from him was welcome. I was particularly concerned because he gets the best vocal sound of any producer in the world. Without his advice, we had to rely on our own ears and, honestly, we're all fans more than producers. We all get excited when we hear a good song; we have trouble detaching ourselves and listening for a bass that may be fuzzy or a drum that may not be mixed properly.

**HP:** When you have 40 songs to choose from, how do you decide which ones to use and which ones to hold on to?

**BJ:** Usually the good ones make themselves apparent in a hurry. Angus and Malcolm are always prepared with a ton of things, and I try to get a number of songs together as well. Quite often I only have lyrics and they only have riffs. That's when we try to piece our work together. A lot of our best things come out of those arrangements. What we usually do is get together for about a month before we go into the studio and work on the material. This time we went to the Isle of Man and figured out exactly what songs we wanted to use by playing the new material over and over again. When we felt we had the 10 songs we wanted to use, we went over to Compass Point and recorded them live in the studio. That's the only way to get the sound we want.

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**"None of us have ever had what you'd call a rock star mentality."**

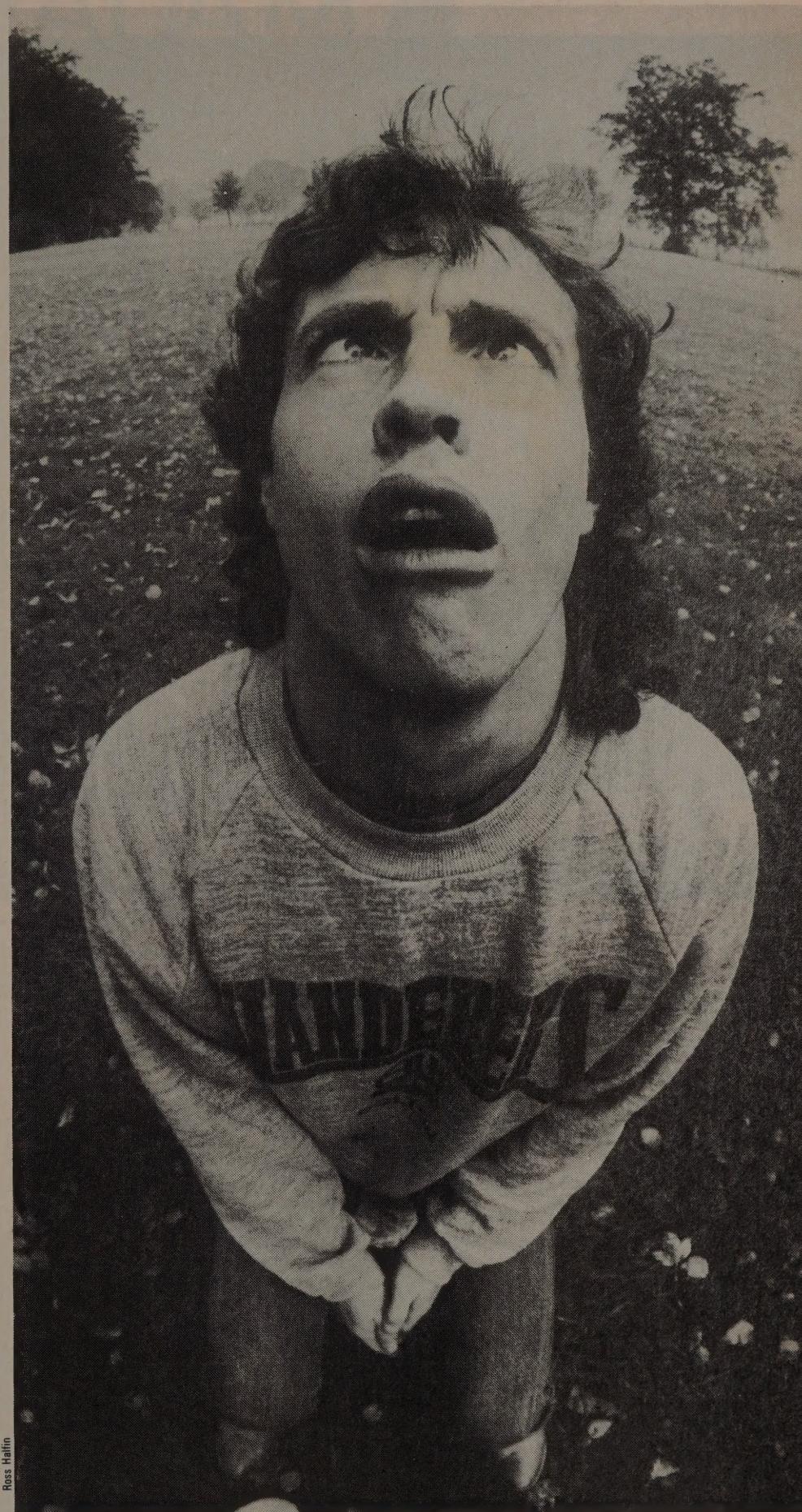
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**HP:** Now that the record's finished, have you begun planning your next tour?

**BJ:** Yes, and it's going to be a monster! We didn't play America long enough last time after the release of **For Those About To Rock**. This time we want to come over in the summer and play the big outdoor arenas for a few months. In fact, we're working on a very special tour package that, we hope, will really give the fans value for their money. We've talked to a couple of other groups about the idea of getting together and touring, just like bands used to do in the '60s.

**HP:** Who are the other bands you've contacted?

**BJ:** Two groups in particular have shown interest. One is Iron Maiden and the other is Ozzy Osbourne.



Ross Halfin

AC/DC's Angus Young, after a night on the town.



AC/DC in concert (from left): Malcolm Young, Brian Johnson, Phil Rudd, Angus Young, Cliff Williams.

Ozzy's so funny. I talked to him about it and he practically jumped out of his chair he was so excited. He's such a wonderful guy — a real teddy bear. He's just as concerned as we are about giving the fans value for their money, so if they're going to pay \$10 or \$15 for a ticket, we want to present a show they'll remember for a long time to come.

**HP:** How much of the new album is going to be included in the new stage show? On the last tour, only two songs from **For Those About To Rock** were played.

**BJ:** That's a problem. We have so many songs to play that we just don't know exactly what to do. We don't feel right dropping something like *Whole Lotta Rosie* or *Sin City* from the set. A lot of people probably come just to hear those numbers. We also feel an obligation to play some of the newer things. We are going to play a longer set this time — at least two hours, maybe longer. That is, of course, if Angus can keep it up. We wouldn't want him collapsing on us halfway through a tour.

**HP:** Are there any plans to record shows on this upcoming tour? There was talk of a live album emerging from the **For Those About To Rock** tour. Are there plans for a live album following this road jaunt?

**BJ:** Malcolm has come up with a very clever idea. He knows that we want to do a live album, but we also enjoy working in the studio. He's proposing that for our next project we do a two-record set. One album will be new studio material, while the other will contain live cuts from this tour. It's a great idea. The only problem is making sure that the package won't cost an arm and a leg for our fans to buy. We'd only do it if it could be released as one of those 'bargain price' packages where you could pick up two records for the price of one.

**HP:** Since **For Those About To Rock** didn't sell as well as **Back In Black**, has the band shown any concern that the height of its popularity has passed?

**BJ:** Not really. We never think about it. None of us have ever had what you could call a 'rock star' mentality.

We've always considered ourselves just another band. The idea that we're very popular is nice, but it's not something that concerns us. We want to make the best music we can and please our fans. It would hurt us deeply if we thought our fans were disappointed in what we were doing, but I don't think that's so. The last album still did very well, and we think this one will do just as well.

**HP:** The success the band has enjoyed must have had some impact on you. What has fame and fortune done for you?

**BJ:** I'm still the same person I've always been, and that's true for the rest of the lads as well. I still live in the same house in Newcastle, and I still love my Harley-Davidsons and my cars. I was able to buy a Porsche recently, so that was one of the benefits of success. But I ended up wrapping the car around a tree pretty quickly (laughs). Maybe I wasn't cut out for a car like that. All in all, though, we've handled our success very well. □

**W**hile Adam Ant's band and crew tended to pre-concert chaos at the Capitol Theater in Passaic, N.J., Adam rested on a backstage sofa, thoroughly engrossed in a boxing match on TV. "Boxing can be a very elegant sport," he said, turning his attention away from the screen. "It's a continuation of the gladiators theme. Boxers have courage."

"My approach to music is like a sportsman," he continued. "That is the reason I don't partake in things that damage my body. That, in terms of modern-day society, is discipline. And, if you don't drink, smoke or take drugs — the three things that seem to be so commonplace — you're virtually considered a freak."

Adam Ant's answer to that mentality resulted in *Goody Two Shoes*, the first single from his third American LP, **Friend Or Foe**. "People were under the impression that I was doing it as a publicity stunt. I'm not; it's just part of my makeup. Some people collect goldfish, some drink herb tea, some wear hats; I happen not to drink, smoke or take drugs purely because I choose not to. And I'm not trying to be the Ajax white knight or a martyr."

In 1981, Adam Ant (nee Stuart Goddard) crept onto American shores via **Kings Of The Wild Frontier**, the debut LP which boasted the title cut, *Antmusic* and *Dog Eat Dog*. A media blitz ensued and Adam Ant was touted as the greatest invention since the lightbulb. When the dust finally settled, Adam's reputation floundered somewhere between that of an oracle whose antmusings should be revered as gospel, and one whose material was considered as flushable as yesterday's mashed potatoes. In retrospect, does Adam feel that his initial publicity thrust was beneficial or detrimental to his career?

"There's nothing quite as boring as someone negating their success," he

# ADAM ANT

## Stands And Delivers

### Goody Two Shoes Knows How To Rock.

by Anna Cerami

answered. "The reason I got that amount of press was because, in that period, I'd caused quite an upturn in the British-European press. We had

five consecutive singles in the Top 50 at the same time. It was something people hadn't seen for a long time. In terms of America, our first visit here was as

Adam Ant: "My approach to music is like a sportsman."



good as it could have been. I don't think it worked against me," he added after pausing for a moment.

"At that stage, it was difficult for any British act with a new style of music to get played on the radio. What I'm doing now is just a continuation of what I was doing then. I've just kept my career alive for three years. American people wanted to see if I was real or not. **Friend Or Foe** establishes the fact that there is a reality, someone who is willing to sweat and work hard for an audience. I respect anyone who has fought their way to the top."

That is perhaps the reason Adam fired his backup Ants (only Marco Pirroni remains) after the release of his second album, **Prince Charming** (which included *Stand and Deliver*). "I didn't think the commitment was there. I wanted fresh blood," he stated. "I've always done a very physical show. I'm doing something that, for me, progresses each day the amount at which I can push my body. There's no point in being a bull in a china shop, however."

"Since the Human League success over here with no live performances whatsoever, American radio has become quite seduced by synthetic music, synthesizer bands. The music scene in Europe at the moment has a similar flavor and has basically got amnesia. People want human beings. Concerts must be very personalized and sensual."

Just then, Marco, who writes, arranges and produces with Adam, informed the vocalist that it was time for his soundcheck. Flashing his infamous smile as he headed for the door, Adam concluded, "I'm striving to be a human being — whether that's good, bad or indifferent — and I know who I am, how weak I am. Maybe that's why I come across so strong when I perform. Inside every boxing champion, there's a weakling being protected." □

# THE WHO—

by Ray Bonici

## Quotations From Chairman Pete

### Townshend Talks About Life And Love.

**T**he Who never took anybody seriously. We thought the Beatles were an overrated pop group, the Kinks had one good writer and wore extremely funny clothes which always seemed to be a year out of date. The Rolling Stones were the most important because of their rebellious, anarchistic image."

\*\*\*\*\*

"One of the interesting things about the Rolling

Stones is the fact that they're good old rock and rollers and they are getting older every day. The same applies to the Who."

\*\*\*\*\*

"The Who, believe it or not, is getting to understand what it really wants more than ever these days. The members of the band still don't understand each other, but that's how it's always been. On one hand you have the personal relationships in the band, and

on the other hand there is the prima donna behavior when it comes to creating music."

\*\*\*\*\*

"Rock music is not my interest. I don't actually care much about music. It's something on the side and a very small part of my life. You are not aloof from the world because of rock and roll. Rock and roll is not going to stop you from being blown to bits by a nuclear bomb when it drops."

\*\*\*\*\*

"To a lot of people, we were the original heavy metal because of **Live At Leeds**. We were playing **Tommy** on stage with great seriousness and focus, and people weren't even applauding between songs because they were being so reverent about it. Then we'd play a Motorhead version of **Summertime Blues** and everybody would start bopping around. So we had the extremes."

\*\*\*\*\*

"The weirdness of working with the Who is that a lot of stuff I don't really enjoy playing. I think John Entwistle feels this way too. A lot of stuff I write and put a lot of effort in, I don't particularly enjoy working on, but I can't deny that it's not mine. That will surely give some group of eccentrics pleasure."

\*\*\*\*\*

"We wanted to prove that we could be in a rock band and still remain ordinary and stay aware of what was happening in the street. The fans hope that we don't fail, that we won't turn into a commercial production outfit like Paul McCartney or into a T-shirt selling machine like the Rolling Stones. Behind the scenes we get away with murder because we have been guilty of both. We put out a record called **Squeeze Box** which was as bad as **Ebony and Ivory**, if not worse, and we sold a lot of T-shirts, too." □



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# PICK HIT:

# NIGHT RANGER

by Charley Crespo

**Former Ozzy Osbourne Guitarist Leads New Band To The Top.**



Night Ranger (left to right): Alan "Fitz" Fitzgerald, Brad Gillis, Kelly Keagy, Jack Blades and Jeff Watson.

**F**or a while, I really wanted to stick with Ozzy, because I didn't know how far Night Ranger would go," said Brad Gillis. "I was able to do both projects for about eight months. I never really told either party I was going to leave. I was hanging it out to the end."

In the end, which was last Christmas, Gillis left Ozzy Osbourne's band to return to the San Francisco Bay Area and rejoin the group he co-founded more than two years before. The decision was far from simple, though. Compounding Brad's confusion was the public's acceptance of Ozzy's live *Speak Of The Devil* album and Night Ranger's debut *Dawn Patrol* album, both of which featured his guitar playing. Osbourne asked him to stay on, but Gillis said farewell after the Oz's most recent British tour.

"My heart is in this band," Gillis continued. "I'm actually one-fifth of the group, not a sideman like with Ozzy. It turned out to be a good decision. All of a sudden, things are taking off."

"Brad was real excited about us because the first show we did in Seattle with Heart this past New Year's Eve, he saw more girls that night than he did the entire Ozzy tour," interrupted Jack Blades, Night Ranger's vocalist/bassist. "That's the reason we formed this band — to pick up girls," he added with a laugh. "Forget about the music."

"Like Jack said," Gillis agreed through a snicker, "I used to play for all these 16-year-old heavy metal kids. I'd play my ass off and they'd love it, but I was missing something. Now I realize what it was. I love playing for women. I love going out there and playing for some chicks shaking her tits in my face. It gives me a burst of adrenalin I can't get from the heavy metal kids alone. Seeing chicks backstage after that first show with Heart, I thought, 'This is where I want to be, this is happening.'"

Night Ranger came about from the remnants of another Bay Area band, a funk-rock band called Rubicon. Although that group appeared on a few nationwide television shows and performed at California Jam 2, Rubicon broke up after two albums. Blades, Gillis and the group's last drummer, Kelly Keagy, continued a chemistry they felt they had in that group to a local unit called Stereo.

About that time, Blades' longtime friend, bassist/keyboardist Alan Fitzgerald, a.k.a. Fitz, called Jack and told him that after seven years with Ronnie Montrose and Sammy Hagar, he was interested in forming a new group. They incorporated Jeff Watson, a guitarist who was a Bay Area favorite, and Night Ranger was born, armed with a dual guitar attack.

"We knew that Jeff and Brad were hitting it off when they started cruising the local high school together," said Keagy.

"Everybody in this band is pretty straight-ahead," summed up Blades. "No one is a real crazy. Everyone keeps their heads on their shoulders, except when it comes to women. Then everyone gets real wild." □

# OZZY OSBOURNE

## Still Crazy After All These Years

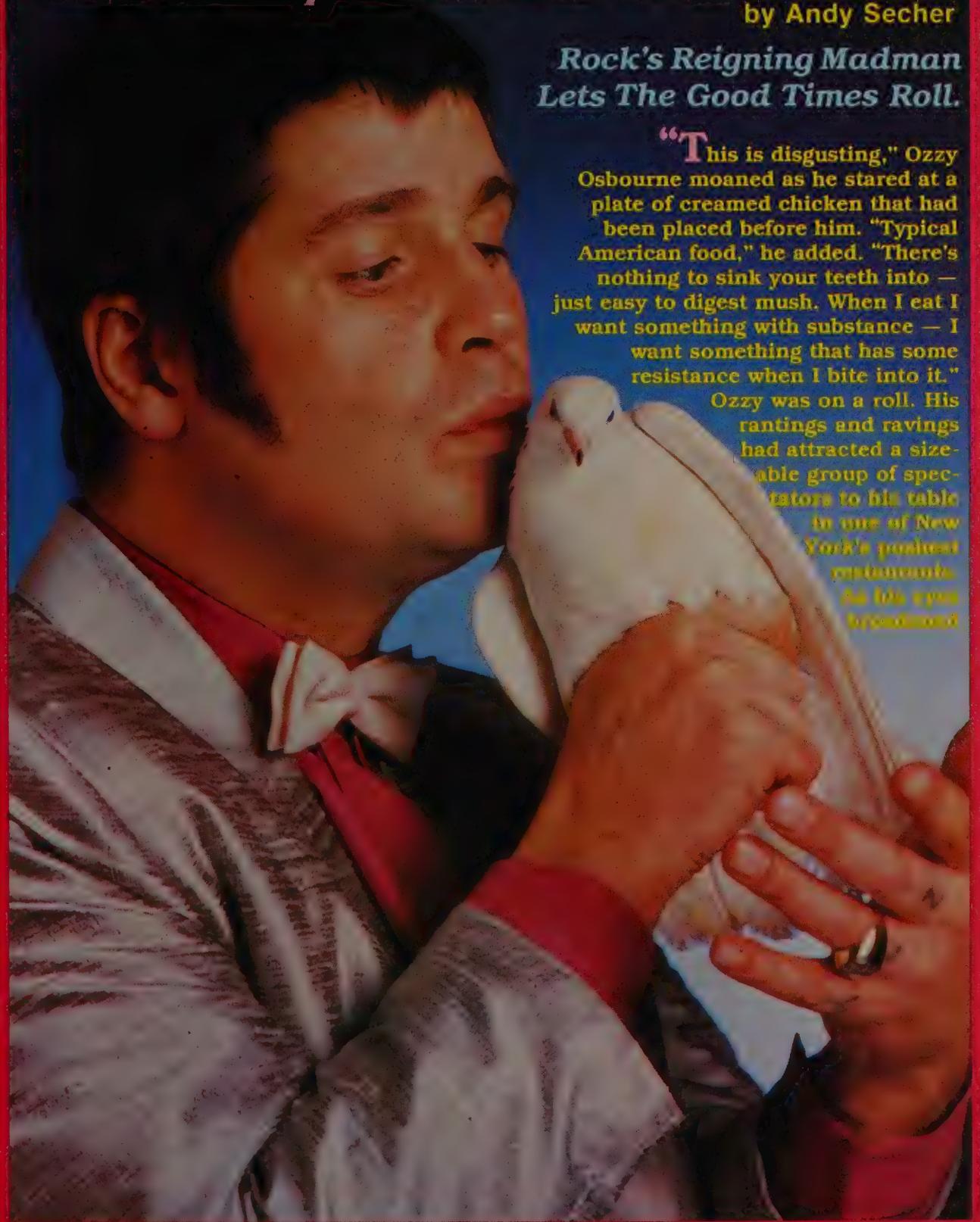
by Andy Secher

*Rock's Reigning Madman  
Lets The Good Times Roll.*

"This is disgusting," Ozzy Osbourne moaned as he stared at a plate of creamed chicken that had been placed before him. "Typical American food," he added. "There's nothing to sink your teeth into — just easy to digest mush. When I eat I want something with substance — I want something that has some resistance when I bite into it."

Ozzy was on a roll. His rantings and ravings had attracted a sizeable group of spectators to his table in one of New York's poshest restaurants. As his eyes

*by Michael Ochs*



mischievously at the sight of the audience, he turned to his manager/wife Sharon, who was seated next to him and said in a voice that could be heard across the room, "If this is the best this place can do, maybe I'll buy it and start my own restaurant. We'll call it Ozzy's Place. Our specialty will be chickens with their heads bitten off — I bet we do a smashing business."

As the crowd around Ozzy's table continued to grow, the restaurant's management sensed that it had a problem on its hands. "Phone for you, sir," a maitre d' said as he approached his Ozzness. "For me?" Ozzy replied as he got up and walked out of the room, followed closely by his entourage. "I'm sorry sir," the restaurant manager said once the Osbourne party had cleared out of the dining room. "But we can't let you eat here. You're causing too much of a commotion."

"That's alright," Ozzy said with a smile. "We'll just have to take our business somewhere where they know how to prepare real food." With that, he picked up his blue wool coat and scarf and walked out into the chilly spring evening. "Sometimes it's fun to cause a little scene," he said with an impish grin as he strode down the street. "It helps keep things exciting."

Over the last few years, few performers in rock and roll have kept things as exciting as Ozzy Osbourne. With his legendary on-stage and off-stage antics keeping him constantly in the middle of a media hurricane, Ozzy has transcended the bounds of rock to become a true international celebrity. Of course, the fact that his first two solo albums, **The Blizzard Of Ozz** and **Diary Of A Madman** have sold over five-million copies worldwide has helped keep him in the public eye. Now, as he completes work on his new album, **Bark At The Moon**, Ozzy is prepared to "make sure everyone remembers me long after I'm gone.

"Everything I do is part of a plan I have. It's not that I crave publicity or that I need attention — I just want to have fun. Everything I do, whether it's in my hotel or on stage, is part of my plan to make the whole world have more fun. It's a worthy cause. The only trouble is that people take me so fucking seriously. That's when the joke's on them. They think I'm crazy, an absolute loon, and they may be right. But at least I'm having a good time, and, really, I'm not hurting anyone, so I don't see what the problem is.

"The new album is the key to my future success. It's the first record I've made in almost two years. I had

Neil Zlozower

"They think I'm crazy, an absolute loon, and they may be right."

recorded both of my earlier albums at about the same time, so this is the first chance I've had to record since then. I like to do things that way because I know once I've finished recording I can concentrate on touring and not have to worry about making a new LP. While I was in recording **Bark At The Moon** I wrote and recorded enough material for another record. I may call that one **Killer Of Giants**. Now that I have all this material down, I can concentrate on my live show for the next year. It's the only fucking way for me to do things."

**Bark At The Moon** represents the introduction of Osbourne's new recording and touring band: guitarist Jake E. Lee and bassist Don Costa, who join holdover drummer Tommy Aldridge. This represents the third incarnation of

Ozzy's group. The first featured bassist Bob Daisley, drummer Lee Kerslake and the late, great Randy Rhoads, who was tragically killed in a plane crash in March 1982. The second "Blizzard of Ozz" consisted of drummer Aldridge, bassist Rudy Sarzo, and guitarists Bernie Torme (who toured with the band for three weeks following Rhoads' death) and Brad Gillis.

This revolving door policy has had little effect on Ozzy and his music. "The only truly important member of the band was Randy," Osbourne said. "He was a saint — the greatest pure guitarist I've ever seen or heard. He was a natural, a born star. The rest of the people I work with are just there to play a fucking role. Anybody who's competent would do. The people are paying to see me, not them. That's





Ozzy Osbourne: "I hope the days with the animals are over."

why I don't need a bunch of fucking egos on stage when I'm up there. Everybody's got to be willing to play their role in order for this group to be successful.

"The band is very interesting right now. Jake E. Lee was introduced to me by the same guy who introduced me to Randy. He said, 'This guy's great, he'd be perfect for you.' He was right — he's an amazing guitarist. He's half Irish and half Japanese, so he's an interesting-looking fucker as well. He's no Randy, but he's somebody who I think I can work with for quite a while. Don Costa, the new bassist, is a really strange guy. He's a masochist. He straps a cheese grater to the back of his bass, which rips his flesh every time he moves. By the end of a performance he's a fucking bloody mess."

Osbourne's new band has proven to be a talented, if somewhat colorless, unit. Throughout the new album, Lee and Costa present a tight, powerful backdrop for Ozzy's deranged metal anthems. On songs such as *Rock and Roll Rebels* and the title cut, the band rocks with an almost lethal intensity.

"This is a very difficult gig for anyone," Ozzy said. "Jake E. and Don have been great so far. I know I'm not the easiest person to work for. I'm driven — I like to spend years and years on the road without taking a break. I love it. Not everybody can put up with that. I know that a lot of people we were considering for the guitar and bass positions just weren't willing to put up with that kind of schedule. Working for me really means locking up your house, kissing your

wife and kids good-bye and not seeing home for a year. It's like the sailors in the olden days. Our tours go on and on and on."

On the road, Ozzy's somewhat deranged brain is constantly at work thinking up new and different ways to turn on rock fans. On his recent European tour, for instance, he utilized a stage set that highlighted dwarfs spewing blood, cloaked demons that wandered across the stage, and a set that resembled a tomb. For his upcoming American tour, he's planning a stage set that will highlight the concepts put forth on *Bark At The Moon*.

"The new album was written with the stage in mind," Ozzy explained. "That's where the music really comes fucking alive! I have some ideas for the stage that are going to be crazy — they'll be just wild. I'm sorry if this disappoints some people, but I'm not going to be killing baby animals or biting the heads off bats this time. I think we'll just let the theatrics I'm planning carry the show. I hope that the days with the animals are over. That was something I did on the spur of the moment — I was just fucking crazy. I don't want to do that anymore."

To show his concern for animals, in fact, Ozzy recently contributed \$5,000 to the A.S.P.C.A. "When I first suggested that, some people said, 'You've fucking got to be kidding!' I told them I was quite serious. After all, I've given all the animal lovers a bit of a hard time over the last few years, and this was my way of saying that there were no hard feelings. I've been very lucky recently. *Speak Of The Devil* has done better than I ever expected, and this band is working out very well. I thought it might be time to close some old wounds."

As Ozzy said, the success of his live album, *Speak Of The Devil*, has surprised even the Big O himself. The album has sold over a million copies in the U.S. since its release in November, and it continues to receive massive airplay on radio stations from coast to coast. "I never expected it to do as well as it has," Ozzy said. "It was something of a throwaway as far as I was concerned. I originally had wanted to do an album that was half the old Sabbath songs and half my newer material featuring Randy. I wanted to call the package *History of Ozz*. But my record company insisted on calling it *Speak Of The Devil*.

"If they had called it *History Of Ozz* they could have put Randy's work on it," he continued. "But I wasn't about to let them put him on an album called *Speak Of The Devil*. That would have been a

crime in my eyes. Randy was a saint, and to tarnish his name by putting him on an album with the devil's name on it would have been unthinkable. When my record company insisted on that name, I had to go back and reconsider my options. That's when I decided to record an entire album of the old Sabbath material. After all, that material is mine as much as theirs."

Of course, the members of Sabbath have been far from happy about Osbourne's pillaging their musical treasury. Sabbath bassist Geezer Butler has called Ozzy's album "something of a joke," while dismissing it as "totally inferior to **Live Evil** (the Sabs' album)." Ozzy, on the other hand, views **Speak Of The Devil** as "an exciting album, nothing more, nothing less. It documents the show we did on that night."

"I know there's been a bit of controversy among the guys in Sabbath and myself over the years, but that's behind us," Ozzy said with a smile. "I see both Terry (Butler) and Tony (Iommi) quite often. Terry and I get together for

drinks out in L.A. every now and then, and Tony came to one of our European shows a few months back. He came backstage to say hello, which I thought was very nice. He didn't seem too upset about the album controversy."

**"When I eat I want something with substance — I want something that has some resistance when I bite into it."**

Luckily, both Sabbath and I have enjoyed a lot of success over the years. We've been through a lot together and apart. We'd be silly to let a little musical controversy ruin what it took us years to develop — our friendship."

As it turns out, the paths of Osbourne and his former Sabbath mates have been crossing with increasing regularity over the last few months. It seems that Ozzy's father-in-law, Don Arden, who also

happens to own Jet Records (Ozzy's label), has become the manager of Black Sabbath. While Ozzy dismissed this as "nothing to get excited about," he didn't cast aside the chance that he would one day work with Butler and Iommi again.

"I could see doing something with them sometime in the future," he said. "I think it could be a great deal of fun. I love the old songs, and I love Tony and Terry as well. They're like my brothers and they always will be. There's no chance of us doing anything on a permanent basis, however. Those days are gone. The fact that they're being managed by my father-in-law means nothing. That's purely a business decision. Actually, my father-in-law and I aren't getting along that well at the moment — it's just one of those family feud situations. If he wants to help Sabbath, that's fine with me. I happen to know that he's told them that they don't need this crazy man anymore," he added with a high-pitched cackle. "He may be right, but thankfully, I don't need them either." □

Ozzy Osbourne recently shot with guitarist Tony Iommi, his former Black Sabbath comrade.



Steve Miller

# JOURNEY

## Adventures In Frontierland

by Andy Secher

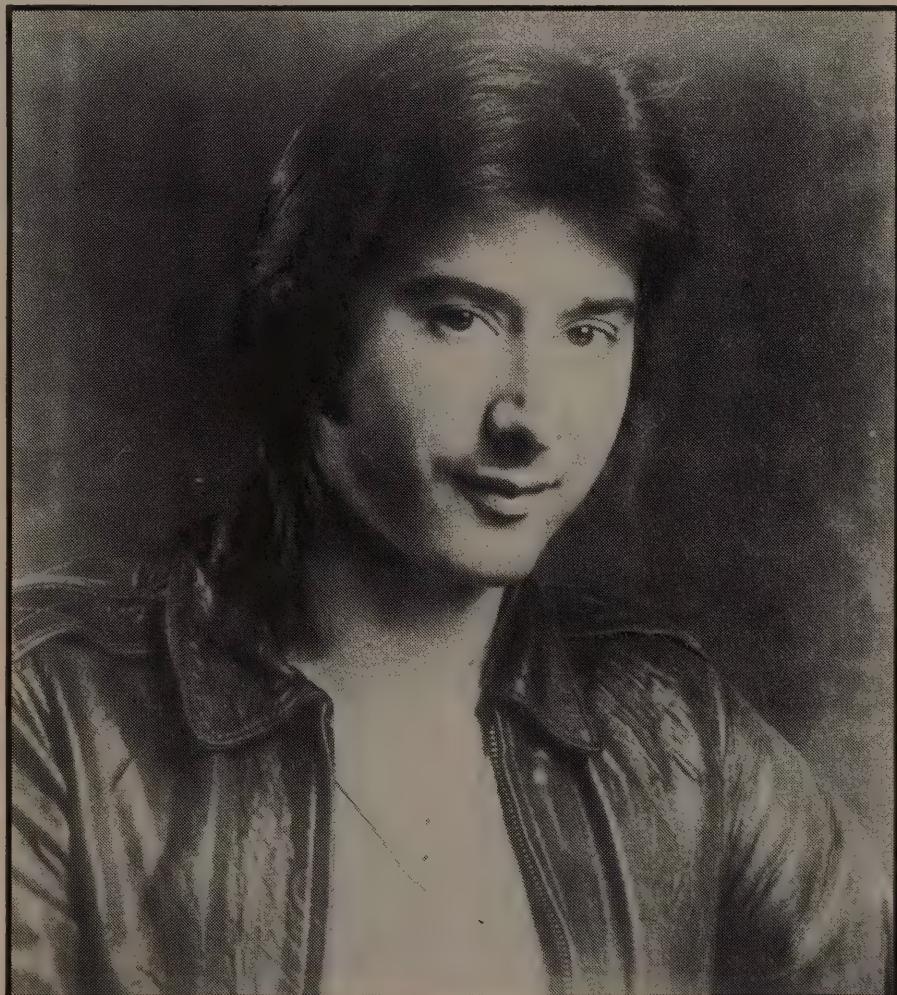
***Bay Area Rockers Explore  
New Musical Terrain.***

**M**AN, I'VE HAD IT," JOURNEY'S bassist Ross Valory moaned as he collapsed into an armchair in the group's Los Angeles hotel suite. It had been a long day for the boys in the band. They had received 8 AM wake-up calls in order to attend a press conference introducing their album, **Frontiers**, to over two hundred reporters and photographers. Then, their afternoon had been comprised of a "never ending" series of radio and television interviews which had left the San Francisco-based quintet exhausted. "Shit, if I knew we had to work this hard we never would have done another record," drummer Steve Smith joked as he stretched out on the floor. "I feel like I've just finished a three-hour show."

Considering what Journey has accomplished over the last two years, Valory, Smith, guitarist Neal Schon, vocalist Steve Perry and keyboardist Jonathan Cain had good reason to feel tired. Since the release of their chart-topping album, **Escape**, in 1981, the group has sold over eight million records around the world, emerging as the most successful American band of the '80's. In addition, their current world tour, which carries them to Japan and Canada as well as the U.S., hopes to gross over \$10 million from the sale of concert tickets and tour-related items. Not bad for a band that Schon "never imagined would be this successful."

"This has all been great," the New Jersey-born axe slinger said in a raspy voice. "I love money. I want to make as much as I can. I have expensive tastes, and the only way to keep them happy is by making as much money as I can and then spending it. I just bought my third sports car — a Lamborghini that can do 210 miles per hour. That's one of the benefits of our success. People in the press and in other bands sometimes put Journey down, but I think that a lot of them are jealous. We're where most other rock bands want to be — and most importantly we haven't had to sell out one bit to get there. We're still making the music we want to make."

**Journey's Steve Perry:** "By the end of the last tour we were attracting small animals backstage because I was hitting notes that only they could hear."



Schon's assessment of Journey's ambitious musical attitude is reflected in **Frontiers**, an album full of surprises and breaks from the traditional Journey hard pop sound. On tracks such as the power-packed *Chain Reaction* to the touching *Send Her My Love* Journey has expanded on the musical structures presented on their earlier efforts, while still making music that Steve Perry called, "classic Journey."

"I guess you could say that the first side of this album is for the fans and the second side is for us," Steve Smith explained. "We wanted to test ourselves and see what we could do to build upon the music we'd done before. We didn't want to make another **Escape**. That wouldn't have been fair. The fans would have probably gotten sick of it and said, 'Hey I didn't need to buy this, I already own the last one.' We didn't want that. That's why on **Frontiers** we really tried to pull out all the stops."

"It took us about eight weeks to write and record," Schon added. "But some of it was really difficult for me to do. I had just finished going through a very difficult time with the lady I was living with, and when I was doing songs like *Send Her My Love*, I was really hurting inside. I had to wear sunglasses in the studio when we were listening to the playbacks because I was sitting there crying. It was a very emotional time for me, and I think that emotion is something that everyone who hears the album can relate to. Pain is a very universal thing."

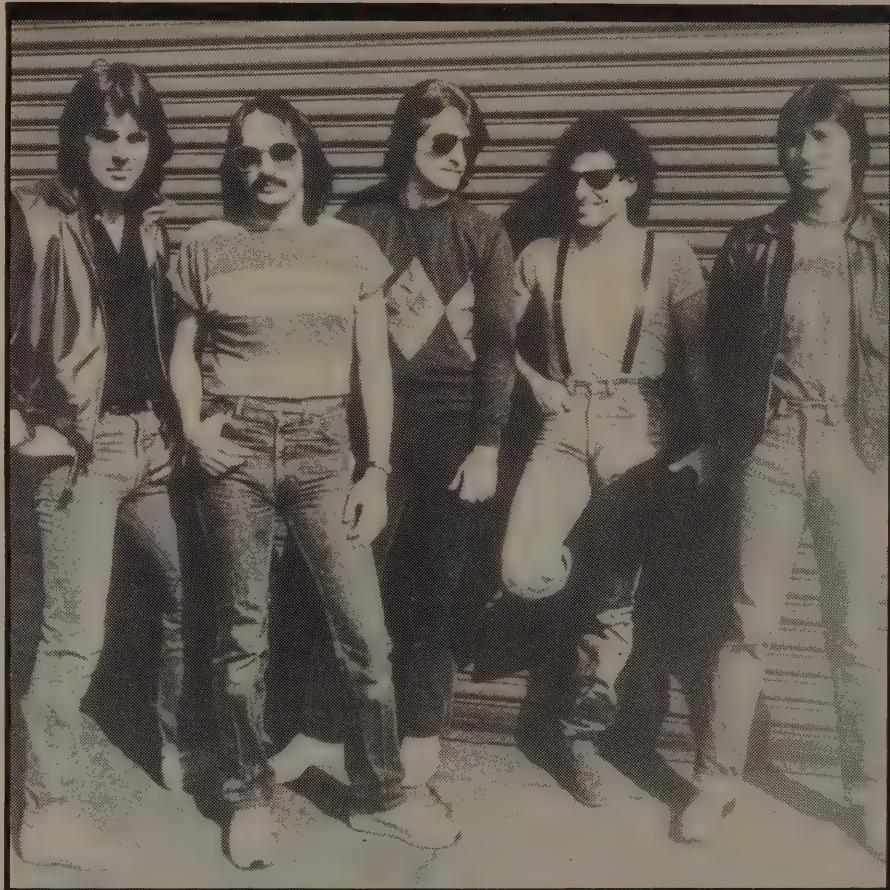
The pain that Schon experienced was more than heartbreak, however. Shortly before going into the studio with the band to record **Frontiers** he had an accident on his Yamaha motorcycle that left him with damaged hands and a ripped-up knee. Thankfully, the injuries proved to be minor, but Schon still bears the scars from that encounter of man and machine.

"The bike was just too small," he said. "I was riding near my home in San Francisco, and I tried to shift gears and the thing just went out of control. Luckily, I was wearing leather gloves, because I slid on my front for fifty feet, and I could have really ripped my hands apart. I did fuck up my knee a bit. I scraped it right down to the bone. But I'm pretty tough. I just dragged the bike home and cleaned the cuts out in my pool. I didn't even see a doctor. Hell," he added with a grin, "I didn't even tell the band. It wasn't gonna affect my playing so I figured, 'What the hell, it's my business, not theirs.'"

**F**or all their unity on album and stage, Journey is a band comprised of five distinct personalities. While Valory coyly admitted that "occasionally we have our disagreements," he also stressed that when it comes to making music, "we all end up seeing eye to eye." As it happens, each of the band's members is currently involved in a solo

band is still very much my first priority, and it will be for as long as we all keep making challenging music. But I really live for music, and I can't keep myself busy enough. That's why I do the albums with Jan Hammer and the things with Sammy on my vacations from Journey. Some of the other guys might like to take off and rest — I like to keep playing."

Another project that Schon mentioned as a long-term goal was working with Eddie Van Halen. "If we could get together we could do



Journey (from left): Jonathan Cain, Steve Smith, Ross Valory, Neal Schon and Steve Perry.

project, with Smith, Perry and Valory working on albums, Cain preparing material for his wife Tane's second LP, and Schon beginning a new heavy metal band with fellow Bay Area rocker Sammy Hagar.

"Sammy and I just get along so well," Neal said. "We're already working on an album together, and it's a killer! Right now we have Denny Carmassi, who used to work with Sammy (and is now in Heart), on drums, and we're looking for a bassist. We worked a bit with (former Cheap Trick bassist) Tom Petersson, but I guess he had other commitments. I'm very excited about this project, but it really has nothing to do with Journey. This

something like the Yardbirds used to," Neal said with a gleam of excitement in his eyes. "That would be great. But that's somewhere in the future. Right now my time and energy is focused on Journey, and I'm happy with it that way. We've worked a long time to get this band to where it is today, and none of us are about to throw that away. In fact, I like to think that **Frontiers** is really the beginning of a whole new era for the band."

One of the most apparent signs of this "new era" for Journey is the appearance of a new cover design on **Frontiers**. Gone is the scarab beetle that has graced every band album since **Infinity**, and in its place is a strange metallic looking head that Ross Valory has jokingly

nicknamed "the space spook."

"We really had nothing to do with the cover," Ross admitted. "We were working on the music and one day Herbie (Herbert, the band's manager), walked in with the design and said, 'Here's the cover to the next album.' It was as simple as that. We're happy about it because the scarab thing was getting a little stale, and we feel this is a very different kind of album for Journey, so it's time for a different kind of cover."

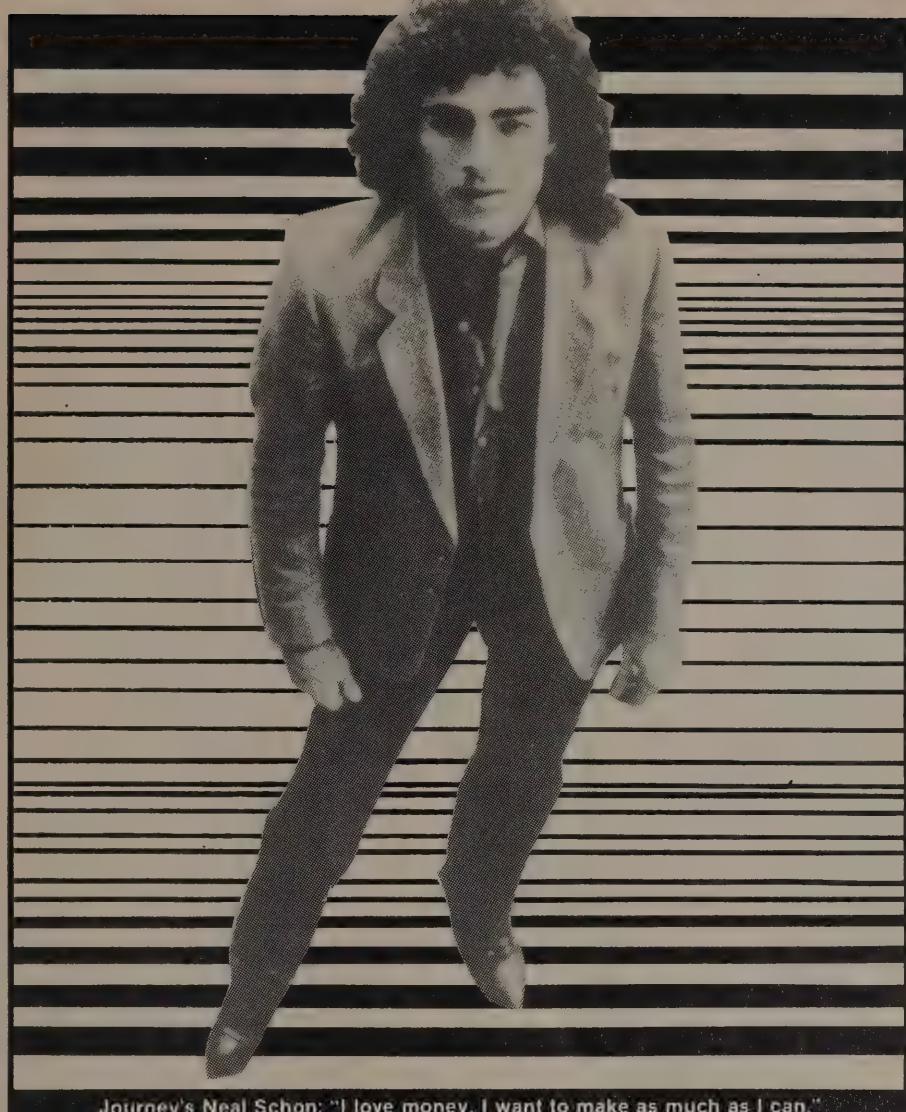
A striking difference on **Frontiers** is the increased vocal range of Steve Perry, whose wailing, high-pitched sound has become the band's most instantly recognizable element. On *Edge of the Blade* and *Faithfully* Perry has explored a new spectrum of vocal sounds, making greater use of his lower range while still utilizing his trademark soprano to perfection.

"It was a very conscious decision on my part," Perry explained. "I think that the first thing that someone can get tired of in a band is the vocals. If you don't try to change them a bit, that sound can get very tiring. I was anxious to try and use my lower range more and on **Frontiers** I've done just that. It's made my voice stronger than it was before. I can still reach the high notes for when we perform the material from **Escape**, but I have greater strength in my overall presentation."

"I'm anxious to see if I can keep that lower register when we go on tour," he continued. "I find that usually the longer we tour the higher my voice gets. I know by the end of the last tour we were attracting small animals backstage because I was hitting notes that only they could hear. I think that I'll have no problem this time because I plan to travel by bus a lot, and really take care of myself."

Among Perry's most outstanding vocal displays on **Frontiers** is the album's first single, *Separate Ways (Worlds Apart)*, a song Steve wrote with Jonathan Cain after a show six months ago. "Usually we don't write songs that far in advance of an album," Cain explained. "But on that occasion, Steve and I were just working on an idea backstage and it all came together. He was working on a bass and I had a guitar, and we just worked out the melody that night and the lyrics the next afternoon. Sometimes you can get lucky and have a song fall together like that."

One of the primary reasons for Journey's increasing popularity has been the addition of Cain, a multi-instrumentalist whose songwriting skill has added an extra ingredient to Journey's already overloaded stable of talent. "Jonathan's a great



Journey's Neal Schon: "I love money. I want to make as much as I can."

## "Pain is a very universal thing."

guy," Neal Schon said. "He's so easy to work with, and he's a good friend as well. I was very happy with the band before he joined, but there's no question that with him we have the strongest lineup we've ever had."

Cain is a bit more modest in assessing his contributions to Journey's continued growth. "I stepped into an incredibly good situation," he explained. "The band had already achieved a major degree of stardom before I joined. Sure, I like to believe that my contributions have helped, but Journey would be huge today either with me or without me. One thing I must say though," he added with a grin, "is that everyone asks me, 'Were you nervous about joining Journey?' Hell no! I felt comfortable in the group from the very beginning or I never would have joined. If I didn't feel that I could have added something to the group

I never would have become a member."

With **Frontiers** nearing the top of the sales charts, and Journey's current world tour breaking attendance records wherever it plays, it seems that all is right with the boys from 'Frisco. They've even started a few side ventures that have yielded big rewards. One of these is designing huge video screens that the band rents out to other groups who are on tour. "We've been using the screens throughout this American tour," Neal Schon said. "They're great because now even people in the back can really feel intimate with us. If I start to blow on my guitar strings, they can all see that — not just the people in the first row. We're really into the video screens — in fact the Who rented ours during their last tour. We helped them set them up, and we think we can do that for other major bands as well. It's another little side project that we're getting more involved with. You know the old saying," he laughed. "Busy hands are happy hands."

# TRIUMPH

## Emerging From The Shadows

by Andy Secher

Rik Emmett, Mike Levine and Gil Moore.

than any previous LP in the group's history, it seems that nothing is about to derail Triumph's steamroller to the top of the hard-rock heap. Over the last six years, through their theatrical concert presentations and such hard-charging albums as **Progressions of Power** and last year's **Allied Forces**, Emmett, bassist Mike Levine and drummer Gil Moore have emerged as one of the most entertaining bands in rock and roll. Now, with the release of **Never Surrender**, Triumph is determined,



### Winning Isn't Everything, It's The Only Thing!

**M**aking a record is not like making a pizza," Triumph's "Rocket" Rik Emmett joked as he tried to explain the delays that plagued the completion of the band's latest album, **Never Surrender**. "Originally we intended to release the record in October, but, quite honestly, the material we had ready at that time just wasn't as strong as we wanted it to be. Then we considered putting it out

in November, but we realized that every other band in the world was rushing to get their albums out in time for the Christmas rush. So then we said, 'Let's take our time and really do this thing right.'"

If one can judge from the positive reactions afforded **Never Surrender**, the extra months Triumph spent putting the finishing touches on their album were well-spent. With the record shooting up the sales charts faster

as Rik explained, "to show everyone exactly what this band is capable of doing.

"Triumph has always tried to cover a lot of musical terrain on its albums," Rik noted. "A lot of people are just beginning to realize that. Most rock fans think of Triumph and immediately visions of flash pots and heavy-metal guitar licks come to their minds. Actually, that's not far from being right," he added with a grin. "But I think we've shown that there's more than one side to our artistic personality. We have to overcome that one-dimensional stereotype, though.

"I remember reading **Hit Parader's** Rate-A-Record a few

months back when Freddie Salem of the Outlaws was putting us down because *Say Goodbye*, the song he was reviewing, didn't fit into his notion of what Triumph was. He said 'These guys have copped out.' What he didn't realize is that we've always copped out. I think that we've often tried to do things that are out of the 'normal' hard-rock mold. We've never shied away from tackling a softer song, and I don't think we ever will — as long as it's a good song. We don't ever want to be like Journey, who really went soft in order to make it big, but we're surely not scared to show our artistic side. We can play, we can sing, and we can write good songs — those things do tend to separate us from most other hard-rock bands."

No one has ever accused Rik Emmett of lacking confidence in Triumph's musical approach. Yet, despite his positive attitude, the blond guitarist admitted to being "rather nervous" about the public's response to **Never Surrender**. The album comes at a critical juncture in the band's career, for following the success of **Allied Forces**, the group realized that this album could finally be the one that establishes them as major stars in the rock galaxy. While Rik stated that Triumph isn't particularly impatient about making it big, he quickly added that "being a star probably wouldn't be that hard to take."

"There are undeniably some extra pressures on us with this album," Rik said. "But most of the pressure stems from our own expectations in ourselves. We've always had a great deal of confidence in our abilities, and because of that we've never shied away from pushing ourselves to reach goals that a lot of other people thought were impossible. I'm not denying that we haven't thought this could be the album that establishes us as a band that could play a place like Madison Square Garden, but we've always been very patient. If it doesn't happen this time, we know we'll get another chance."

"Look at Rush," he continued, citing the band in whose shadow Triumph has often been forced to live. "They waited a long time before becoming successful. Their first five or six albums surely weren't 'monster' sellers, then they suddenly took off. We feel the most important thing for Triumph is to build our following step-by-step, making sure the foundation is solid before we go on to the next level of acceptance. Hopefully, with **Never Surrender**, we're getting closer to the top level."

On such new songs as *World of Fantasy* and the album's first single, *Never Surrender*, Triumph apparently has the material needed

to reach that top floor of the rock hierarchy. With their songs ranging from the jazz-oriented *Epilogue Resolution* to the sheer metallic mayhem of *All The Way*, the boys in the band have displayed a musical variety that has surprised even their staunchest detractors.

### **"We don't ever want to be like Journey, who really went soft in order to make it big."**

"We tried a lot of new things on this record," Emmett admitted. "It wasn't so much a conscious thing as just a natural growth process for us. My favorite things on the album are *Never Surrender* and a song called *Writing on the Wall*. Not only are they exciting musically, but lyrically they really express the positive attitude that Triumph represents. *Writing on the Wall*, for example, is a direct rebuttal to Pink Floyd's version of what 'the wall' is. They had a very depressing view of society, and there was a great deal of anger in their presentation. That's not our style. We feed off of positive energy."

"Another thing I've done on this album is try to get as many different guitar styles as possible," Rik continued. "I used a classical guitar during the intro to *All The Way*, and *Glad Hands Dance* was done only with an acoustic guitar. Then, some of the playing on *All The Way* is very Jimi Hendrix-ish. I've tried to show a lot of different aspects of rock guitar, but the only reason I was able to do that successfully is because the material we've written for the album is so diverse."

**Never Surrender** is the second album that Triumph has recorded in their private studio in Toronto — the Metal Works. Their first effort in that studio resulted in **Allied Forces**; and now with an additional year to add new equipment and acquaint themselves with all the high-tech gear, Triumph feels totally comfortable in what Emmett called, "our home away from home. We've been spending an awful lot of time in that studio," Rik explained. "Sometimes you begin to feel that you'll never be able to get out. But there's a wonderful feeling of security attached to having your own studio. You know that nobody's gonna walk in and tell you to be finished in five minutes because some other band has booked the time you need."

One of the reasons Triumph spent so much time in the studio working on **Never Surrender** was because, as Rik explained, "We wanted to be sure that the stuff we

recorded could be played on stage." In the past, the band had run into problems by making their studio work too complex to be accurately reproduced live. That's no problem this time, according to Emmett.

"I'm really looking forward to taking this material on the road," he said. "We recorded this album with the stage in mind, and I'm sure that just about every song on the album will be a 'killer' on stage. We've learned from past mistakes that you've got to put songs on albums that you can perform on stage. I remember when we did *Hold On* in the studio I overdubbed about nine guitar parts and we had a bunch of chick singers doing back-up vocals. When we went on the road, that song just wasn't the same. We got some very nasty letters saying, 'Hey, I went to the show and I really didn't like the way *Hold On* sounded.' That made us painfully aware that we've got to keep things simpler on albums. Ironically, making things simple takes longer to do in some cases."

Of course, no story about Triumph would be complete without discussing the band's stage show — without question one of the most elaborate conglomerations of lights, smoke bombs, flash pots and fireworks in all of rockdom. While Rik admitted that the band wasn't sure exactly what direction their new stage extravaganza would take, he did promise that, "Gil Moore already has some ideas cooked up that'll blow everyone away. People have been telling us that some of the ideas we have cooked up just can't be done," he laughed. "When people tell Triumph that something can't be done, that's when we really want to do it." □



Guitarist Rik Emmett: "I tried to get as many different guitar styles as possible."

**Detroit Rocker  
Reveals All In  
An Exclusive  
Interview.**

# BOB SEGER

## Going The Distance

David Wright/Photo Features

by Jim McFarlin

Bob Seger on *The Distance*: "I'm proud of it. It rocks, and that's what I set out to do."

"Just one more rocker," Bob Seger smiled, "and we'll be done." He stretched out behind the desk of a cramped, second-floor room in the suburban Detroit offices of Punch Andrews, his longtime manager and confidant. Seger was holding a private audition of *The Distance*, his 13-month labor of love, then still a few weeks away from national release.

The record player tracked the LP's last tune, and it was far from "just one more rocker." It's called *Little Victories*, a racing, rampaging romp about salvaging personal pride from a love affair smashed to bits. The number is an impeccable closer to a powerful collection of rock and roll anthems and silvery ballads. Surely there can be no cause for apologies, even in jest, for music like this.

Yet, as he had during each of the other eight songs on the album, as the tune played Seger sat with head bowed and eyes closed, oblivious to anything around him. He swayed and tapped his foot in time with the beat, stroking his neatly trimmed beard or running a hand through his surprisingly close-

cropped hair. He made an occasional lighthearted aside between tunes — "Craig Frost (Seger's keyboardist, ex of Grand Funk Railroad) is the only guy I've ever seen who breaks piano strings in practice" — but immediately he returned to his self-imposed isolation.

"There, that wasn't too bad, was it?" he teased, removing the record from the turntable. "I'm proud of it. It rocks, and that's what I set out to do."

This should be gray time for Seger. *The Distance*, the first studio album with his Silver Bullet Band since 1980's multi-platinum *Against The Wind* is complete, giving Seger time to run the fields

around his rural home north of Detroit with his dog Boris, take full advantage of his Detroit Pistons

**"We have a personality we use to make a relationship work that isn't really us, and the second we're not with that person we become ourselves."**

basketball season tickets and get re-acquainted with his lady Jan, his live-in soulmate for more than a

decade.

Nevertheless, one could sense a fire down below in Seger's demeanor. It wasn't the fidgety nervousness of a young playwright on opening night; it was more the restless anxiety of an artist who'd just finished a masterpiece but wasn't convinced he was ready to unveil it. Bob Seger is a perfectionist, as much a craftsman as the assembly line workers he glorifies in *Makin' Thunderbirds*, the loud and proud Motor City salute that is perhaps the shining moment of *The Distance*.

"I played a tape of the album for Bruce Springsteen in his car out in California, and he said, 'It's great. What's the matter, don't you like

it?" "Seger recalled. "I said, 'Bruce, I don't know. I've been with it so long, it doesn't even sound like music to me anymore.'"

For an album that was begun literally hours after his live two-record set, **Nine Tonight**, arrived at radio stations and record stores in the fall of 1981, and which was initially intended for release last April, the title **The Distance** took on a mocking irony. For months the rock and roll vehicle was recalled for last-minute tuneups by Seger and producer Jimmy Iovine. **Against The Wind**, while notably softer and more uneven than Seger's past works, sold over four million copies nationwide, and suspicion grew that Detroit's Great American Rock Hero was buckling under the pressure to equal or top himself. Seger was racing **Against The Wind**, the whispers said and the wind was winning.

Not so, Seger contended. "Yeah, **Against The Wind** sold a lot," he reflected. "But the only pressure I felt came from the band and Punch. really. They wanted to get it out, get it done."

"A lot of the reason it took so long was that Jimmy just didn't hear it as a completed album yet," he added. "He kept turning down my songs, if you want to be honest about it. Every month from October to August I would send him four or five songs, about 25 in all. We ended up recording 16. All the songs except *Coming Home* and *Roll Me Away* were done in basic tracks last April."

Iovine, whose previous production credits include albums by Springsteen and Tom Petty, joined Seger for the first time on

**The Distance**. He wasn't always negative about the music. "He's the perfect combination of prison warden and cheerleader," said Seger. "When I cut *Even Now* (the majestic rocker that opens the album), I didn't even know the lyrics. But when Jimmy heard the chords, he said, 'That's a hit record.' I said, 'Oh great, now I have to write it.' That's the first time I've ever written a song and recorded it without knowing what it was about. It took me four months."

Seger admitted there was some internal turmoil over how **The Distance** would come out in final form — either as a double album or a "concept" piece. Ultimately, it was neither. "Punch and I argued about a double album," Seger said. "He kept saying, 'If this is a double album, it won't be out until February.' We finally felt the economy was too bad, not so much in terms of sales but that some of our fans might not even be able to afford it. I want people to have my records, not scrape for them."

"But we literally had 17 songs, enough for a double album. These are the nine best, but the other eight or nine I wanted to use were interesting, a little farther out on the edge. I'm starting to feel real cramped in this single-album format because I write a lot of songs I never use. But I don't like to give them away either, because I never know when they're going to fit."

The "concept" approach was inspired by, of all people, Woody Allen. "I got the idea from the movie **Annie Hall**," Seger said. "To me, that movie was all about relationships in general. I decided I

was going to write an aural **Annie Hall**, an album all about the different facets of relationships. The idea of the title originally was the distance between people, you know, the little things that go on within a relationship. I think five of the nine songs still hold to that concept, but obviously songs like *Makin' Thunderbirds* and *Comin' Home* don't."

**House Behind A House**, one of the album's hardest rockers, does, and it emerged from personal experience. "Jan and I had a bit of a rocky year, and at one of the real low points I moved out into a little house behind a house," he said. "It only lasted about 10 days, but it was long enough for me. I had a drum rhythm machine with me and I started banging on it and playing these maniac lyrics. It's absolutely the most bitter song on the album. The concept is kinda vague but I hope I got it across that sometimes we have a personality we use to make a relationship work that isn't really us, and the second we're not with that person we become ourselves."

Although Seger was "knocked out" the first time he heard the sinewy, Eagles-like ballad *Shame On The Moon* (the album's only non-Seger tune, written by country star Rodney Crowell), he wasn't overjoyed about his record company's selection of the song as the LP's first single.

"It was done over my and Punch's objections," he said. "We wanted *Thunderbirds*. I don't think *Shame On The Moon* sounds that much like a country song, but I was concerned about the reaction it might cause among AOR stations, because the album is rock and roll. If you don't let the guys at the record company do their job, there's no use having a record company, but we were afraid *Thunderbirds* may get burned out on album radio before it ever gets a chance to be a single."

His record company's reasoning is obvious: after almost 20 years on the circuit, Seger has become one of the few rock artists whose music and style appeals to parents as well as their kids — just check out the audience makeup at any of his concerts. A plush debut tune like *Shame* helps the label's No. 1 artist further bridge the generational divide.

"I made a conscious decision when I started this album," Seger claimed. "I was not going to write any midtempo songs or nostalgia songs on the order of *Against The Wind* or *Night Moves*. Then when I heard the Crowell thing I said, 'Well, people expect midtempo stuff from me, so I'll just do somebody else's song. And it probably won't be a hit. I hope I'm wrong.'"



Bob Seger and the Silver Bullet Band: Craig Frost (keyboards), Chris Campbell (bass) and Russ Kunkel (drums).

# SPORTS CHALLENGE

## SHOOTING POOL WITH RIOT

The Hit Parader staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.



Riot (from left): Rick Ventura, Kip Leming, Rhett Forrester, Sandy Slavin and Mark Reale.

Little is known about the Editor-In-Chief of Hit Parader except that his mother disowned him at a very early age. He was found on the staircase of a New York City pool hall and raised by the owner. Not only did this little boy sleep and eat with pool cues, eight balls and hustlers of all types, he also mastered the game of pocket billiards.

Poor Rhett Forrester, Riot's dynamic lead singer, knew nothing of this. And, when he challenged Hit Parader, he demanded to shoot pool, which is much more in tune with his macho image than either silly video games or pinball. Let's face it, shooting pool is a game for men. Without nerves of steel the pressure will crush you. Remember, it was Paul Newman who played *The Hustler*, not Woody Allen.

Meanwhile, Rhett Forrester, to his credit, strutted into our Times Square pool room with a gang of supporters — not only his bandmates and manager, but also his record company representative — a beautiful brown-haired angel with a smile that could melt your cue ball.

Riot's front man, as the guest, decided that eight ball was his game. The winner of two of the three matches would be declared the overall victor. Forrester broke the pack, spreading 15 balls across the green felt table.

"He's got a great break," said our chief, impressed by the power of Rhett's stroke.

Unfortunately for Forrester, however, that was his last shot of the game. The editor proceeded to sink seven consecutive high balls followed by the eight ball in the corner pocket.

"I've been robbed," screamed Forrester. "He's cheating." After a few moments, Rhett calmed down, admitting, "I grew up playing this game — lucky for me I found my calling as a singer. But, I'm not gonna let some wimpy editor beat me."

Our chief offered no reply. When you're raised in a New York pool room, running the table, as our chief did in the first game, is no cause for emotion. In fact, a true hustler never shows emotion shooting pool. It can only add to your opponent's confidence.

As the match continued, our interest waned. The outcome was clear. Forrester hung in there, but it was no contest. Even his bandmates started playing their own matches on other tables. Rhett was recognized by a couple of Riot fans, and he, too, began losing interest in the match. In fact, as our chief ran out the table and sunk his eight ball, Forrester was busy signing autographs. There's just no joy in watching yourself lose.

We suppose the word has spread through the land of rock and roll. Our Editor-In-Chief has had no recent challengers. As for the brown-eyed angel, she left with Forrester. The pool hustler's nerves of steel just can't compete with the power of rock and roll. ☺

# LOVERBOY



Loverboy (From left): Matt Frenette, Scott Smith, Mike Reno, Doug Johnson, and Paul Dean

Elmer Roberts

## Playing To Win

**Canadian Rockers Keep Their Platinum Powered Sound In High Gear.**

by Ellen Zoe Golden

I've always used the term 'Loverboy' as a sarcastic put-down whenever a guy tried too hard to come off like a stud, so naturally I was skeptical when the word came down to write an article on the five Canadian lads who chose that moniker to tag their rock and roll unit. When Mike Reno, lead singer of Loverboy began this interview in a Vancouver recording studio, I gave him the chance to speak for himself.

"We all have girlfriends that we date, so we all keep pretty sexually active," he confirmed. "We're Loverboy — how could we not?"

"Ahhh!" this writer thought.

"No, we took the name Loverboy with tongue in cheek," he continued. "Everywhere you look, you see so much glamour — woman's glamour. We thought we'd reverse it and call ourselves

Coverboy, but we wanted to take that one step further. We're not saying we are loverboys. It's all tongue in cheek because we go on stage, sing honest songs and sweat. People who understand that are the people we relate to. Most everybody understands it, so it's kind of nice."

Actually, Reno is oversimplifying Loverboy's popularity. It's not every day in the music business that a band puts out two albums — a self-titled debut and *Get Lucky* — and then zooms onto millions of turntables based on four hit singles — *The Kid Is Hot Tonite*, *Lady of the Eighties*, *Turn Me Loose* and *Workin' For The Weekend*. Reno, Matt Frenette, Doug Johnson, Paul Dean and Scott Smith have a sound they consider fresh. Apparently, concert-goers do, too: Loverboy has gone from opening spots to headliner status in just three short years.

"We always shoot for the top," Reno explained. "We've created an

entity and now we are Loverboy. We take a song idea, then we record it and we become the sound. We wanted to make sure our sound was competitive with the Bob Segers and Bruce Springsteens. We wanted to be right there — not by comparing our music to those other artists — but by delivering a big concert sound.

"I love the way the guys in Loverboy play. They play real hard, and they play real accurate. They also play loose. And everybody plays their instrument well. We simplify it all; we don't play too much. It's not that we can't — it's just that we don't want to."

With that formula engraved into two commercially successful records, Loverboy have further refined their technique on their most recent LP. The album finds the band expanding upon their romantic fantasies and realities. *Queen of the Broken Hearts* revolves around a girl who thinks

Lynn Goldsmith





pretty and it says something nice, but it is really strong. We play *It's Never Easy* like heavy metal. It's one of those things that meets in the middle — it's strong, but really pretty."

Reno realizes that hard rock bands can have success with ballads — Foreigner recently had a hit with *Waiting For A Girl Like You*. Other parallels can be drawn between that group and Loverboy, most notably the charges of being a 'faceless' band. Does Loverboy feel any fear in being thrown into that critically lamented category?

"Do you know what the comparison really is?" Reno asked. "It's not that we sound like Foreigner or look like them; it's because we do business like them. If somebody says we're like Foreigner, that's great, because they are one of my favorite bands. We don't sound like them or look like them, but maybe we are starting to be as successful as them, and that is a compliment. It's not a putdown."

"If people think we are faceless, great. That means we can sit in a restaurant and nobody will know us. I don't think we are faceless because I am always stopped by people that recognize me. As the group gets older and our audience gets to know us, we become more recognized. That's life. Next year, they'll know us a little better and pretty soon we won't be so faceless."

With fame having that terrible reputation for disappearing unexpectedly, Loverboy doesn't seem to be too concerned with fickle public tastes. Currently, they're riding a cresting wave of popularity, and it looks like the next wave could be even bigger. But songs like *The Kid Is Hot Tonight* prove they are aware that tomorrow could find them in the cut-out bins.

"This business gets a little hairy, especially if you are not really popular. You just get shoved right aside. From one standpoint, the kid is really hot tonight, but where will he stand tomorrow? As soon as you are not the most popular thing, you just get walked all over."

"I don't really care what happens in the future," Reno concluded. "We never think about it, but it is definitely out there. If I am out there doing my best, that's all I can do, you know? So far we've been very fortunate 'cause people like us. We're doing what the masses seem to like. We're pretty regular guys." □

Loverboy's lead vocalist, Mike Reno, in concert (above) and in Lynn Goldsmith's studio (left).

It's amusing to break people's hearts, while *Strike Zone* takes aim at everyone's most vulnerable emotion — love.

"We don't like politics, but we like romance," Reno said, defending his group's sentimental stance. I suggest that attitude could be risky in a male-dominated rock biz, where the most popular heavy metal lyrics sing of putting women down.

"There's five of us, so four of us can hold the woman down," he joked. "We have a kind of tough approach, but we are also sensitive. We admit to some fault when we sing a song about a relationship breaking up. We say, 'Let's not be enemies, let's be friends.' That is a sensitive approach because some guys say the woman was wrong and that she was the worst. The you-really-screwed-me-up-and-I'm-really-mad-at-you kind of attitude. We just say, 'I hope you're with me when it's over. I hope we are still friends.'"

According to Reno, Loverboy structures their song scenarios according to real-life situations. When that's not appropriate, the band pens lyrics that "are little

dreams or ideas we have made up. Take *Lady of the Eighties*," he posed. "It's about seeing a girl across the room — Dudley Moore-style — and then watching some other guy go up to her. She leaves the party with him and that's where I start yelling, 'You better leave her alone.'"

*Turn Me Loose*, from Loverboy was conceived from an experience Reno encountered when he realized a certain relationship was finished. "I needed some freedom when it was over. I needed a change. So, the song is a cross between fantasy and realism."

Their new album finds Loverboy similarly obsessed, yet the band has forged into at least one new musical style. Most of the LP is quite uptempo, yet *It's Never Easy* is a little twist on a proven theme. The tune is the first Loverboy ballad ever to cut vinyl.

"What that song says is that it's never easy when you fall out of love," Reno said. "There is so much sadness and sorrow. Even if it is a good idea to break up, it still isn't easy."

"This is really a tough ballad. It's

Lynn Goldsmith/IC

# POLICE

## Blondes Have More Fun

by Ellen Zoe Golden

**Sting, Stewart and Andy Tell All.**



The Police (from left): Andy Summers, Sting and Stewart Copeland.

*No matter how hard you look, it seems the Police can do no wrong these days.*

*Coming off a successful world tour that supported the hugely popular **Ghost In The Machine** LP, the three blond boys parted professional company to pursue solo activities. Wouldn't you know it, Sting garnered rave reviews for his performance as Martin Taylor in **Brimstone & Treacle**, while Andy Summers waxed a surprisingly accessible instrumental album with Robert Fripp called **I Advance Masked**. Although Stewart Copeland's soundtrack score to Francis Ford Coppola's **Rumblefish** has yet to appear, his track record as the Police's steady pulse indicates that his private project will be solid, to say the least.*

*With these facts in mind, there's very little surprise that the trio should name their latest group effort **Synchronicity**. After all, that term does mean to come together at the proper time. Copeland summarizes the Police's vinyl reunion thusly: "We topped ourselves with this new album with different expansions and different refinement by taking different avenues."*

*There has already been miles of analytical ink spilled about this band's prowess as a unit and as separate entities, and **Hit Parader** figures the best explanation for their success comes from the source itself. Thus, we give you the Police, in their own words.*

**STEWART COPELAND,  
Drummer**

"All three of us have always had a hell of a swagger. We've been swollen headed since we started off. Even for our first gig in the States, we were just as egotistical as we are today. And I'm proud of that fact. So, we don't have any more self-confidence than we had in the beginning. In fact, we probably had even more then, because it was still in front of us to prove. Now we can relax, having proved it."

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"I'm used to working with Andy and Sting — two guys who seem able to do anything."

\*\*\*\*\*

"With every album, we attempt to take a chance and every album seems to be a departure from the previous one. But we've accomplished more of a departure this time. It's not a new philosophy or anything, but we've just been successful."

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"It sounds a bit Machiavellian, but the Police has actually gone according to plan. It sounds terrible to use words like plan and strategy with artistic concepts, but I say that quite innocently, really. We just decided we wanted to have a group that was free to develop in its own way and come up with our own goods, without the pressures of the industry."

\*\*\*\*\*

"The drums are like tennis: They might not seem like the most intellectual things in the world — I've got other things to occupy the higher areas of my mind — but I enjoy playing them. It actually takes a lot of concentration and it's a very deep subject that I find absorbing."

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"I'm a frustrated guitarist, a frustrated piano player, a frustrated everything!"

**ANDY SUMMERS,  
Guitarist**

"I think — and hopefully I'm not bragging — we're all virtuosos, technically accomplished musicians. It obviously goes beyond just that to make original music. Technique is one thing, the way you apply it is something else. That's the creative part."

"We usually reach a sort of tense compromise in the studio."

\*\*\*\*\*

"Because of the background of the three of us, we are probably in-built cynics, which is okay. I don't mind cynicism because it's a sign of understanding reality. If you make really good music, and you believe in it, you do what's needed to get your music across."

\*\*\*\*\*

"It's not because we're not good and don't have feelings that we get attention, but because we do have feelings and we do have the drive to succeed. Most people lack understanding and don't really think far enough ahead. They just look at the surface things and they don't really think about what's gone on with the Police."

\*\*\*\*\*

"At this point, the Police is the prime thing in our lives. The band fuels everything else. It is now possible for us as individuals to have satellite projects because we're all good enough to go off and do that. It's very necessary — certainly for me — to get outside the group. Musicians that get locked inside a group lose sight of themselves as players. You've got to be able to function in more than one framework and not throw all your eggs in one basket."

## STING, Vocalist/Bassist

"There are demons inside me, but I manage to use them for my furtherance."

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"I feel that everything is temporary and that makes me happy. I can't stand the idea of permanence. I feel a very strong pull toward freedom as opposed to responsibilities."

\*\*\*\*\*

"I'll give enough to keep people's interest. If you give everything, people will get bored with you. I also lie a lot."

\*\*\*\*\*

"We have to create a myth. I like distorting what I consider to be the truth, but then again, I don't know what the truth is anyway."

"Some people hate us, and hate me. I'm sure what creates 'like' in one person creates 'dislike' in another. That's just human nature. It balances out. I'm sure people loathe us as much as people love us. That just makes sense to me as an equation."

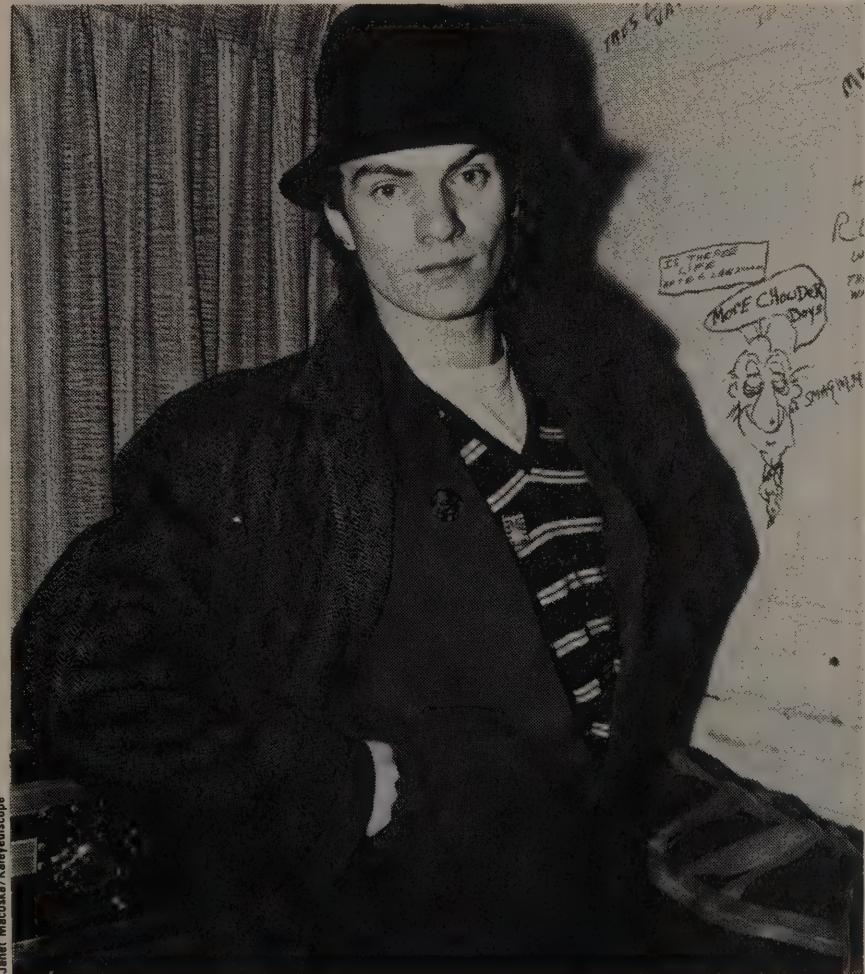
## We have to create a myth."

"I don't want to play in a band when I'm older. There's a time in your life when you can't do it, when it's not dignified, when it doesn't feel natural. I hope the day that is true, I will wake up and realize it. At the moment, I don't feel foolish. I'm not doing it for the money. I do it because I love it and because I'm good at it."

\*\*\*\*\*

"I don't have much in common with rock and rollers. I don't have many friends in rock and roll. I don't think it's necessary to belong to rock and roll to be a good player. I'm an introvert who's an extrovert on stage."

Sting: "I also lie a lot."



Janet Macosta/Kaleidoscope

"The rumors that the Police are breaking up are mainly put about by the band itself. The truth is, bands are temporary; they're not forever. They can't be. Everything is temporary. You have to point out that this can end one day, and should end."

\*\*\*\*\*

"We've been together for six years, and we needed a break from each other. What I do in my spare time is make movies. What Andy and Stewart do is their own business. There's no conflicts, really. We've got a group, but we're not joined at the hip. The other two members don't get much writing credit on our albums. They need that outlet, but I don't."

\*\*\*\*\*

"By throwing curves at people like **Brimstone & Treacle**, people will get confused. That's a deliberate policy on my part so that I don't paint myself into a corner. In effect, people won't say, 'Oh, yeah, the sex God' or horseshit like that." □

# ERIC CLAPTON

## The Legend Returns

by Andy Secher

### Guitar Hero Comes Back After Three Years Absence.

**A** popular magazine advertisement asks the question, "What becomes a legend most?" In the case of guitar legend Eric Clapton, the answer is a clean bill of health.

The last two years have been filled with a "great deal of misery and pain," according to 38-year-old Clapton. His troubles began during his 1981 American tour when he was felled by a bleeding ulcer while per-

forming in Minneapolis. That condition kept him in the hospital for nearly three weeks. The day he was released, however, he was involved in an auto accident that damaged his leg and further dampened his spirit.

"I was wondering if I was cursed," E.C. told a British reporter recently. "It was a very difficult time both physically and mentally. I was thoroughly enjoying the tour when all these problems began. I never realized

that I'd miss music as much as I did. It was sheer torment. When I was in the hospital, all I could think about was getting out and getting back on stage. It was a hellish period in my life, but in retrospect it served a purpose — it strengthened my commitment to my music."

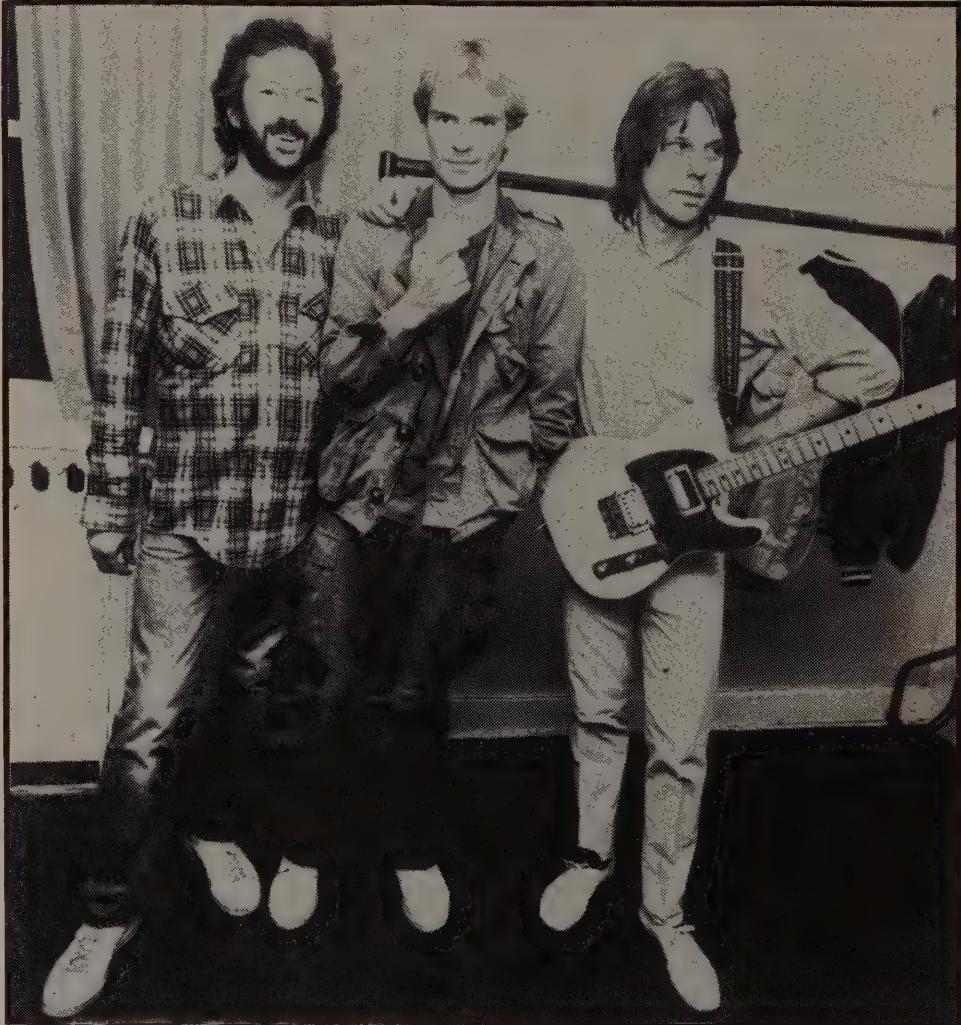
This renewed musical commitment is evident on Clapton's latest album **Money And Cigarettes**, his first record in nearly three years. As shown on the album's successful single, *I've Got A Rock 'N' Roll Heart*, Clapton's medical problems have seemed to increase his musical vigor, transforming him from the blues-pop master that created such albums as **Another Ticket** and **No Reason To Cry**, into a "born again" rock and roller.

"Eric has never been more committed to playing his music," one of Clapton's record company spokesmen said. "He has a new label (Warner Bros.) and a lot of enthusiasm. You should have seen him on tour — he was so excited every night. It was like he felt he was getting a second chance in life, and he wanted to make the most of it. Perhaps the illness he had served a positive purpose. It's given us back one of the greatest talents rock's ever known — and he's in peak form."

No one can deny that Clapton is among rock's greatest natural resources. His work with bands such as the Yardbirds, Cream and Derek and the Dominoes stands as some of the most outstanding achievements in the annals of popular music. "I idolized everything Clapton did," Eddie Van Halen said. "I used to take his records and listen to them over and over again. In fact, I still play a pretty mean *Crossroads* when I get the chance."

The years of adulation have had little effect on Clapton, however. Never one to relish the spotlight, in recent years he seemed determined to cast aside his "guitar hero" role in favor of a stance as an all-around performer. "The idea of being worshipped because I can play the guitar has always struck me as rather ludicrous," he said. "I never could understand it with Cream, and I still have difficulty with it today. Music is music — either it's good or bad. Whether one can play the guitar with a bit more dexterity than someone else seems virtually irrelevant to me."

Thankfully, E.C. has come out of his shell on **Money And Cigarettes**, once again treating rock fans to the guitar sound that Pete Townshend once called "sweet agony." That distinctive, whining Stratocaster sound is still as sweet today as it was when Clapton first emerged on the rock scene over 15 years ago. "There are certain constants in music," he said. "I've never been that concerned with being trendy or doing what was popular at the time. I've always preferred a certain type of music, and all I can hope to do is play that music as well as I can." □



Eric Clapton with his friends, Sting and Jeff Beck.

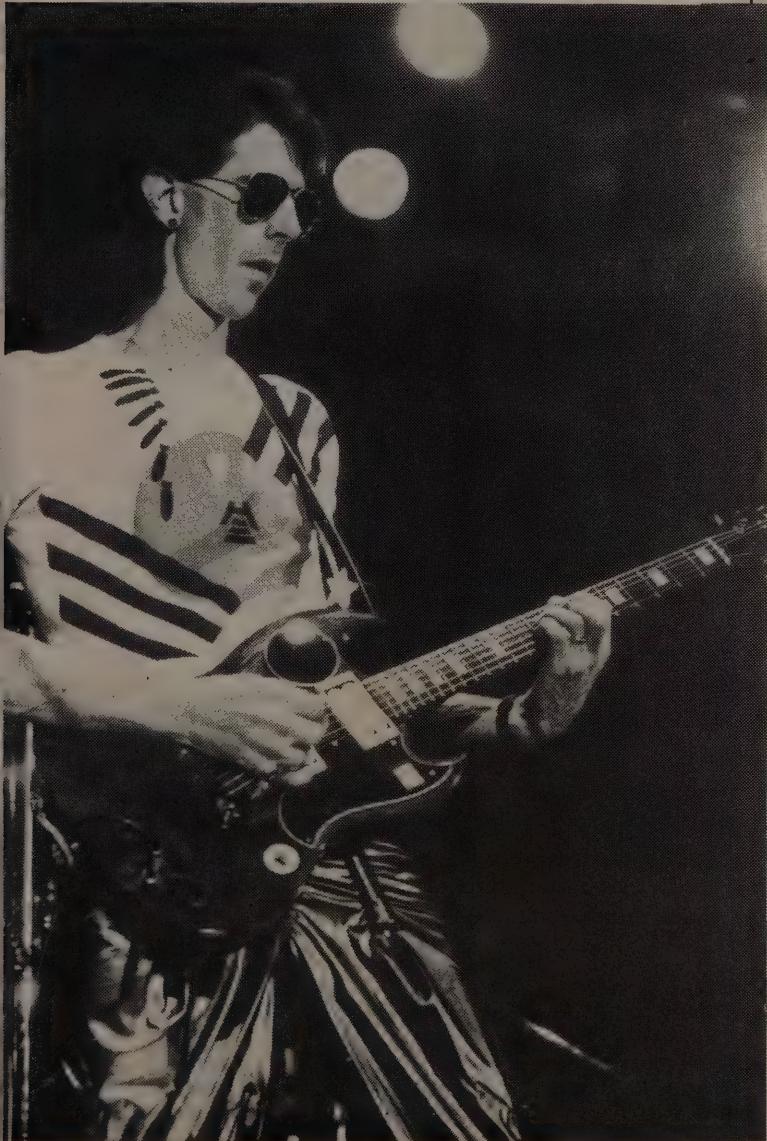
# RIC OCASEK

## Tall, Dark And Solo

**Cars' Leader Goes It Alone.**

by Robyn Flans

Ric Ocasek: "My lyrics definitely reflect the way I perceive things. They tend to be rather sarcastic."



Neil Zlozower

**H**aving read Ric Ocasek's interviews and song lyrics, one might expect to meet an austere, remote, almost humorless individual.

"Well, that sounds just like me," laughed the Cars' vocalist/songwriter/guitarist. "People listen to my songs and think I go around in this dark cloud. When I'm writing the songs, I *am* in that dark cloud. It just depends on what I'm feeling on a particular day. Most people think I'm going to be real intimidating."

The soft-spoken, 6'3" musician disputed that he is a private person, however. "I don't know how private I am. I get out a lot and do stuff," he argued. Upon hearing "private" defined as "guarded," he finally agreed. "Oh yeah. Yeah, I am about certain aspects of my life. Wanna know about them?" he teased, his blue eyes sparkling mischievously.

"Why do people think they're not getting to know me?" he asked. "In my songs they're getting a side of me that is really very personal, more so than what they would see on the street. They're getting an inner, thinking part; so actually, they're getting the best part. My lyrics definitely reflect the way I perceive things. They tend to be rather sarcastic."

That is the same outlook Ric has toward the press. After the Cars' self-titled debut album was released, the band was hailed as the top new act of 1978. Critically, the rug was pulled out from under them after their second album, **Candy-O**.

"I've never understood it, but I think it all has to do with some sort of elitist attitude: 'I discovered this and now that everyone else has discovered it, it's no longer a discovery for me, so I'm going to go onto something else.' Or: 'If my taste is so elite, then if the masses like it, how could it be good?' It doesn't make the music less good, though. I accepted the big build-up on the first album and watched them slowly pull it down on the second and third. I just quit reading it. It was so up and down that I didn't care anymore and now I don't take it to heart, really."

Recording and producing his first solo album, **Beatitude**, however, meant an even larger responsibility to the public. "I wasn't worried, but I had to decide if I liked my own vocals and making all the decisions without somebody saying, 'Maybe you should do that again.' It was a bit hard to be objective, but I just went on instinct, what I thought was right. Actually, it kind of went quicker without other people to consult."

**Beatitude** contains several songs written in the first person, a device Ric usually employs to make the songs easier for the listener to relate to, and to distance himself from the material. *I Can't Wait* is a bona fide love song, one he explained, "that wasn't too hard to write. I thought about the possibility of not presenting it as a love song. That's the way it came out, though."

Since a band member usually cuts a solo album because he is not able to fully express himself within the band context, why was it necessary for Ric to do a solo album when he already writes all the Cars' material?

"For the simple reason that the chance to do the album was available. Also, sometimes I felt that the stuff I would do would get lost in the process of doing it over and over again. On about half this album, I played all the stuff, and for the other things I used whoever I could find."

Ric might take his solo act on the road for a few scattered performances, but his heart really lies in the studio. He will continue to produce acts as he has in the past, and in the spring he began work on a new Cars' album. He plans to do quite a few solo albums for Geffen Records as well, so there will not be a shortage of Ocasek lyrics giving fans a fascinating view of the man behind the music. □

# KINKS

## Family Affair

by Mitch Ultimato

### After 18 Years, Ray Davies And Company Remain On Top.

Ray Davies of the Kinks has been so busy becoming a daddy and having shouting matches with the top concert promoter in the United States that it's a wonder he and his band of merry men have had the time to record a new album. But somehow they did, and as long-time Kinks fans have come to expect, the LP is an excellent collection of the blistering hard rock and neo-'60s pop that the Kinks have consistently improved upon during their 20-year existence.

But like we said, it's a miracle the new album even made it to the stores. The stories about the Kinks falling apart started flying in late

1981 as the group wound up their lengthy national tour in support of their then-current album, *Give The*

**People What They Want.** Ray Davies and his guitar-slinging brother Dave have hardly been the best of buddies over the years, but they hadn't shown their sibling rivalry to their fans since the drunken days of the early '70s. But that all changed in '81, as anyone who was a member of the startled audience at Long Island's Nassau Coliseum can tell you. That was the gig at which Dave and long-time Kinks drummer Mick Avory actually had it out on stage.

Dave apparently knocked into Mick's drum kit accidentally, but

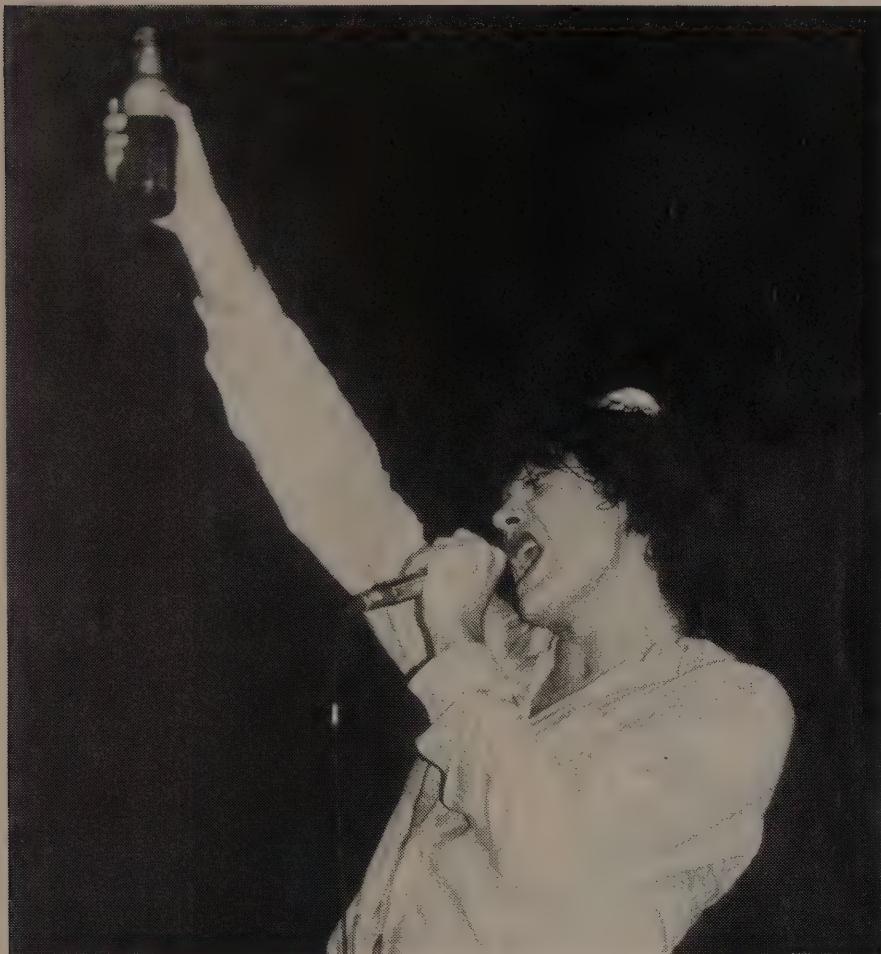


The Kinks, at the time of their last album.

the drummer threw a temper tantrum, hurling his snare drum at the slightly-built Dave. Dave, never one to take any shit, bounded back at Avory, practically knocking him over with his swinging guitar. The band stormed off stage while the audience, shocked but feeling ripped-off after seeing only three-quarters of a concert, reluctantly shouted for more.

Backstage, Ray was fuming. "I don't give a damn if everyone in this band knocks each other to bits *after* the show," he told his feuding bandmates, "but when we have an arena full of fans out there, you'd damn well better give them all you've got." The Kinks took the stage again but it was obvious their hearts weren't in it anymore. Ray later blamed Dave for being immature and hardly spoke to him for the rest of the tour. Rumors soon started flying that the Kinks were finally calling it quits, that they couldn't take the pressures of

Ray Davies hoisting a brew in a toast to the Pretenders' Chrissie Hynde, who gave birth to his daughter.



Shari Lynn Behr

**"When we have an arena full of fans out there, you'd damn well better give them all you've got."**

the road anymore. But the strangest rumor of all was that Ray Davies wanted to quit music altogether and settle down with his girlfriend, Chrissie Hynde, the lead singer of the Pretenders.

At first Ray denied that he and Chrissie were even an item, but before long there was no hiding from it. When a **Hit Parader** writer interviewed Ray in the Midwest during that same tour, the conversation was interrupted by a 2 A.M. phone call to Ray's hotel room from Chrissie, calling from overseas. The phone chatter was definitely that of two lovers, both lovey-dovey at times and full of petty jealousies. (Chrissie refused to believe at first that Ray was really doing an interview at that time of morning, and Ray even made the interviewer assure Chrissie that Ray was with a guy and not a woman.)

A few weeks later, the pair was inseparable at a post-concert party for the Kinks at Madison Square Garden in New York. If the news

was secret before, it was wide open after that night. And just a couple of months ago, any lingering doubts were erased as an out-of-wedlock daughter was born to the rock and roll couple of the decade. But if Ray is still planning on retiring the group and becoming a full-time father, then he has a lot of explaining to do as to why he and the Kinks just released one of their best albums ever.

The album follows a dynamite single that gave the Kinks a moderately sized hit in England. On the A-side, *Come Dancing*, Ray recalls the good ol' days when his sister used to go out dancing to the big bands that came through the Davies' home town. The B-side, a scorching rocker called *Noise*, Ray complaining that everywhere you go these days all you hear is noise, especially on the radio. If the new Kinks album gets the airplay it deserves, the noise pollution problem will end real fast, at least temporarily.

It was only last summer, long before the album was complete and before his daughter was born, that Ray caused a bit of noise himself, backstage at the now-legendary US Festival, the three-day superstar extravaganza that attracted hundreds of thousands of rock and

rollers to a California concert site in 100-plus degree temperature. While every other act on the bill — including Tom Petty, Pat Benatar, the Police, the Cars and many others — had no complaints, Ray Davies was livid, and caused Bill Graham, the super-promoter who was responsible for making sure the concert ran smoothly, to go into a rage.

The problem was that Ray Davies thought that his band — perhaps justifiably — had earned enough headline status to at least get to play after the sun had gone down, when the audience would be cooled out enough to pay attention. He was already pissed off that the Kinks had to precede Tom Petty and Pat Benatar, but *at least*, insisted Ray to Graham, the Kinks deserve to take the stage after dark.

Forget it Graham told him, the Kinks were scheduled to take the stage at 6:20 P.M. and that's what they'd do. "That's if you can find us," Ray thought to himself as he and the others quickly hid away. At 6:20, no one knew where the Kinks were. Finally, at close to seven o'clock, a smirking Ray calmly strolled along. "Get out on that stage right now," Graham shouted, "or you can explain to your fans why you were canceled from the show." Ray and band still took their time, while Graham boiled even hotter. Finally, seconds before Graham was to announce that the Kinks would not appear, the band beat him to the stage. It still wasn't dark out, but Ray had made his point: nobody controls him or his Kinks.

The worst was yet to come, though. As the Kinks neared the end of their set, Graham gave a signal that they were running overtime and they should finish up. No way, Ray said, they still had plenty more to perform. At the threat of being bodily ejected from the stage in front of hundreds of thousands of fans, the Kinks reluctantly said good-bye to the crowd, but not before Ray made a point of telling the crowd that he wanted to play a lot longer but the promoter wouldn't let him. Backstage, Graham almost had to be held back from lashing out at Ray, all the while vowing to never book the Kinks again.

Well, it's all in a day's work for Ray Davies and the Kinks. Their 20 years at the top have been far from smooth; they've lost a lot of friends and almost lost their band due to internal strife countless times. But no matter what comes their way, including girlfriends and babies, what remains clear is that one thing and one thing only keeps the Kinks rockin': they're one of the best damn bands rock and roll has ever had, and they know it. □

# FOREIGNER



Foreigner (clockwise, from bottom left): Rick Wills, Lou Gramm, Mick Jones and Dennis Elliott.

## Juke Box Heroes

**Anglo-American Quartet Strut Their Stuff With Records.**

by Andy Secher

**L**ou Gramm, Dennis Elliott, Mick Jones and Rick Wills strolled into a midtown Manhattan restaurant and plucked themselves down at the counter. It was a sight that bordered on incongruous. The four members of Foreigner reportedly raked in over a million dollars each last year from album sales and concert revenues, yet the restaurant they had chosen to visit was a sleazy, grease-covered diner in the heart of New York's infamous ghetto, Hell's Kitchen.

"I'll have a burger and a coke," Wills said as his cohorts continued to study the ketchup-stained menu. "The same for me," Gramm chimed

in. Elliott didn't want to be bothered. He was preoccupied with looking for a song on the diner's large silver jukebox. "Ah, here's one," the curly-haired drummer shouted as he dropped his quarters in the slot and pressed selection K-13. Almost instantly, the strains of Foreigner's *Hot Blooded* filled the crowded pisshole with its vibrant sound. As Elliott triumphantly walked back to his comrades, Wills flashed him a quick smile. "Good choice," he added with a wink.

When a band has enjoyed the success of Foreigner, "slumming it" every now and then can be a nice change of pace. Actually, the group's visit to the grease palace called the Munson Diner was arranged to coincide with the release of the band's greatest hits

album, **Records**. With the LP's cover and inner-sleeve photo depicting what Wills called the diner's "music and grime" motif, the album emphasizes the fact that Foreigner's amazing string of chart-topping hits have made them rock's ultimate jukebox heroes.

"We've always had a very commercial ear in this band," guitarist Mick Jones explained. "It's not so much that we've set out to write hit singles. It's more that the natural direction in which our music has gone has always had a very accessible quality to it. When we go into the studio to work on an album we're always thinking about writing songs that are compact, distinctive and memorable.

Everybody in this band has been in the business for a long time. We're not concerned with making music to satisfy our egos; we're trying to create songs that will satisfy our fans. We've always been labeled as a hard-rock band, but I think we're a lot more diverse than that."

Never has Foreigner's musical diversity been more evident than on **Records**. From the funky rhythms of *Urgent* to the soaring pop energy of *Feels Like the First Time*, the band's greatest hits album stands as a veritable encyclopedia of rock-and-roll styles.

"We've always been pretty adventurous in regard to the influences we've brought into the band," Jones said. "The music we play reflects the material we listened to when we were first getting interested in rock and roll. That includes everyone from Buddy Holly and Gene Vincent to people like Marvin Gaye and what was then called 'race' music. I guess you can mature as a performer and musician," he added with a smile, "but those early influences stay with you your entire life."

"Our goal has always been to take those influences and build upon them to make our own sound," he continued. "We've all always liked R&B for instance, and that's evident on a lot of our material. We may have taken off some of the rough edges and made it more palatable for the masses, but underneath it all is still the same energy and feel that made music so exciting to us when we were growing up."

Despite their lingering affection for vintage rhythm and blues, Foreigner — along with such bands as REO Speedwagon and Journey — has often been criticized for creating what one writer called "mindless rock and roll." With their high-gloss studio polish and fondness for instantly memorable pop hooks, they have created a platinum-coated sound that is satisfied never to test the walls of rock convention. Jones, in particular, seems to revel in his

image as a worldly, clean-cut businessman. This image has pervaded Foreigner's style with a cool, calculated professionalism that is, in fact, far removed from the band's raw R&B influences.

"You would need to be rather naive to think that this isn't a business," Mick said with a laugh. "Of course, the music must always come first, but you have to act like a professional and perform like one in order to survive. I surely don't see anything wrong with acting in a professional manner as long as it doesn't affect your artistic credibility. Foreigner has always strived to make music that has a distinctive quality. We may have fallen short of that goal from time to time, but I can assure you that it wasn't from lack of trying. We're not out to revolutionize rock and roll; we're just trying to make good, solid music."

Emerging from the splinters of such British groups as King Crimson and Spooky Tooth, as well as from a little-known American band called Black Sheep (which released two albums during the mid-'70s that featured a vocalist named Louis Grammatico), Foreigner took the rock world by storm with the release of its self-titled debut album in 1977. With Jones' simple yet clever guitar licks leading the way on *Cold As Ice*, *Feels Like The First Time* and *Long, Long Way From Home* (all of which are featured on **Records**), Foreigner melded their divergent backgrounds with an affinity for

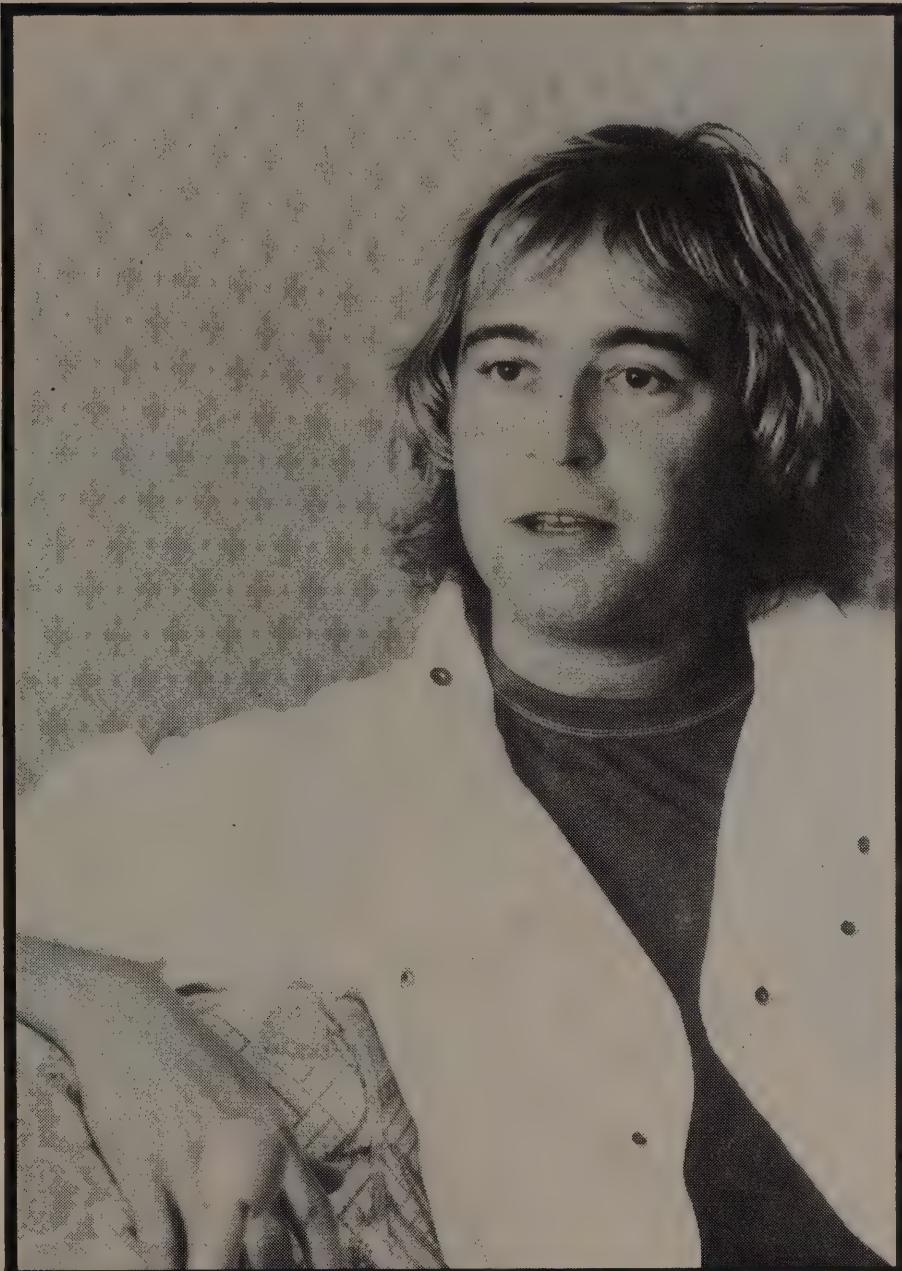
## "We've always had a very commercial ear in this band."

studio technology to create music that was state-of-the-art rock and roll.

Originally a sextet that included keyboardist Al Greenwood, bassist Ed Gagliardi (replaced by Wills in 1979) and multi-instrumentalist Ian McDonald in addition to the creative nucleus of Jones, Gramm and Elliott, Foreigner's popularity continued to soar with their next two albums, **Double Vision** and **Head Games**. Those discs presented the solid gold favorites *Hot Blooded* and *Dirty White Boy* (also featured on **Records**), which helped solidify the band's reputation as one of the most versatile and popular hard-rock bands around.

"Those albums were so much fun," vocalist Gramm recalled. "The pieces just fell into place when we stepped in the studio. I remember the first time we all went in to record. We could just feel the chemistry working. What happened, though, was after **Head Games** we

Chris Walter



**Mick Jones:** "We're not out to revolutionize rock and roll; we're just trying to make good, solid music."

noticed that we had become locked into a pre-ordained musical formula. That took a lot of the fun out of making music. We decided to make some changes before we went in to record **4**, so we streamlined our lineup down to a quartet. We weren't sure if that would work," he smiled. "but by now everyone realizes that things turned out pretty well."

Pretty well, indeed! **4** emerged as Foreigner's most successful album, producing two No. 1 singles, *Waiting For A Girl Like You* and *Urgent*, and selling over three million copies. As Gramm indicated, Foreigner had rallied from their internal difficulties to produce their most adventurous and satisfying album.

Now with the release of **Records**, Foreigner can afford to look back over the last six years with a smile

of accomplishment. Perhaps no other rock-and-roll band has enjoyed such a stranglehold on the Top-10 charts. With total disregard for such trends as disco and new wave, Foreigner has continued to crank out an infectious pop-rock sound turning on millions of rock fans around the world.

"We still feel we have something to prove," Jones said. "We look at every album as a possible turning point of our career. We still have a very strong desire to keep making the best music we can. The money and the attention will never change that. That's why we spent nine months on the road last year. Believe me, we didn't need the money. We did it because we honestly enjoyed it. As long as we can keep that attitude," he added with a contented grin, "we'll be around for a long time to come." □

## REO SPEEDWAGON'S KEVIN CRONIN



"All the girls started liking musicians because they liked the Beatles. Lots of boys in school started getting jealous of us, and as a result, wanted to kill us all."

by Cary Baker

**Each month, Hit Parader takes a rock star back to his old neighborhood. This issue we journey to Oak Lawn, Illinois, with REO's irrepressible vocalist/guitarist Kevin Cronin.**

The guitar was something of a mutual concession for 13-year-old Kevin Cronin, who lusted for the drums, and his parents, who advocated the piano. "It was still something you could beat on," he says of the axe that changed his life, "but it made music."

No more enviable than that kid in horn-rimmed glasses who got saddled with the violin, Kevin got razed as he carried his guitar case down 95th Street and around the corner to Cicero Avenue to the Rossi Music School in his native Oak Lawn — a southwest suburb of Chicago.

"It's a straight-laced type of suburb," he says of the post-World War II community.

"It's all white and very upstanding.

"The only hangup was that the parochial school I attended, St. Linus, insisted on no intermingling of boys and girls, except in the classroom, until 8th grade. We weren't allowed to have parties, even on our own time. Nuns and priests actually drove around the neighborhoods. If you were seen with a girl, it was considered a very serious offense."

Guitar — like music in general — wasn't considered terribly macho at St. Linus, although the coming of the Beatles soon brought on a revised social stratification.

"All the girls started liking musicians because they liked the Beatles. Lots of boys in school started getting jealous of us, and as a result, wanted to kill us all," he smiles.

"So what I did was get a bunch of 8th graders from the football team in the band I was starting. Me and the drummer — Louie Noto — were the only two real musicians in the band. Three guys from the football team used old guitars of mine with clotheslines tied to the back of the amplifier. They were our bodyguards, and it was a way for them to get girlfriends, too. And we actually managed to pull it off for a gig at our 8th grade graduation!"

The Caravels, Kevin's evolving band, "probably played every single backyard in Oak Lawn, not to mention every teen club. It was kind of a happening scene — millions of bands!"

As Kevin gained some experience, he formed Fushia, the band that would take him up to the point of REO. Fushia, at one point, found itself challenged to a band battle by the dreaded Disciples of Mayhem, "a rock and roll band slash motorcycle gang; *real* bikers from the south suburbs."

As Kevin danced to the Disciples' set, his partner informed him that she'd overheard a plot. If the biker band didn't win the face-off, Fushia would be rendered "dead." Try as they did to muffle it, Fushia won the battle, but didn't stick around to collect the \$100 purse. A "friend" bestowed that honor.

"They never did catch up to us," he sighs, "but they definitely scared us."

Fushia's next face-off was a less-menacing bunch from the southernlands called the Tradewinds, whose members included Dennis DeYoung and the brothers Panozzo. They, of course, went on to become Styx, but not before licking Fushia in the battle.

"And that's where the rivalry started," laughs Kevin.

Styx, it seems, have subsequently spent more time in Oak Lawn than Kevin, having recorded their past several platinum LPs at Pumpkin Studios there.

The time came when Kevin had outgrown his neighborhood and tore off for the greater Chicago circuit. He enrolled at Loyola University along the city's North Shore, while Fushia played on. When it came time to recruit some replacements for departed members, the band — dissatisfied with newspaper classifieds — launched its own musicians' referral service. Kevin answered the hotline one day to learn that a Champaign-based band sought a singer, offered \$100-a-week salary and unlimited use of a station wagon. Kevin told the party, an unseen lead guitarist named Gary Richrath that "we don't have many singers, but you might be interested in me."

Kevin went to meet this Richrath character. At the end of their rendezvous, packed his bags and beelined to Champaign where a promising bar band called REO Speedwagon awaited. More importantly, there was rubber to burn on that wagon.

When REO plays Chicago these days, Kevin returns to the Cronins bi-level in Oak Lawn, where the interminable sound of lawnmowers is prominent every Saturday — a subliminal reminder that some things never change.

"It's funny," he adds, "the place once looked so huge."

Does he like to shake some action at the old haunts in Oak Lawn and Chicago? Maybe return to a familiar garage or backyard?

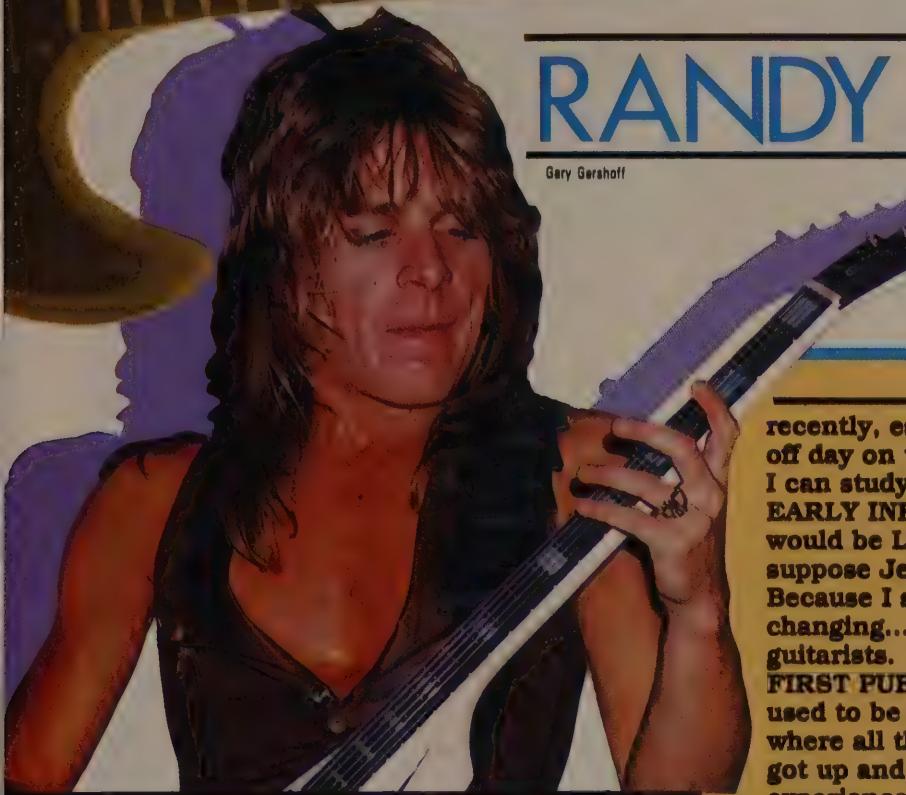
"Nah, when I do make it to town, I just hang around the house like a recluse," he says. "I've found that it's easier to import people to me in California." □

# GUITAR GREATS

## RANDY RHOADS

Gary Gerhoff

by Steve Gett



It's now been well over a year since the tragic plane crash that robbed the rock world of one of its greatest talents — Randy Rhoads. We take this opportunity to present a Guitar Great profile done with Randy only days before that fatal trip.

### WHEN DID YOU BEGIN PLAYING GUITAR?

When I was seven years old. WHY DID YOU START? Basically, my whole family is musical and so I was surrounded by music all the time when I was growing up. There were always a lot of instruments around the house, and I just happened to pick up the guitar.

**FIRST TYPE OF GUITAR:** My very first guitar was a cheap classical acoustic, but I also had an old, old Gibson called an Army-Navy Special. It was from World War I or something.

**MUSICAL TRAINING:** I studied on and off. When I was young I took lessons in folk and classical, but I stopped when I was about 12 because I wanted to play rock. I went back and started studying again

recently, especially classical. If we have an off day on tour, I'll try to find a place where I can study classical guitar.

**EARLY INFLUENCES:** The biggest in rock would be Leslie West. Other than that I suppose Jeff Beck and Ritchie Blackmore. Because I started so young I kept changing...now I listen to all kinds of guitarists.

**FIRST PUBLIC PERFORMANCE:** There used to be this park in Burbank, California, where all the bands would play. One night I got up and jammed and that was my first experience in front of a lot of people.

**FIRST APPEARANCE ON RECORD:** I did the first Quiet Riot LP when I was 17.

**RECORDING BANDS:** Quiet Riot and the Blizzard of Ozz.

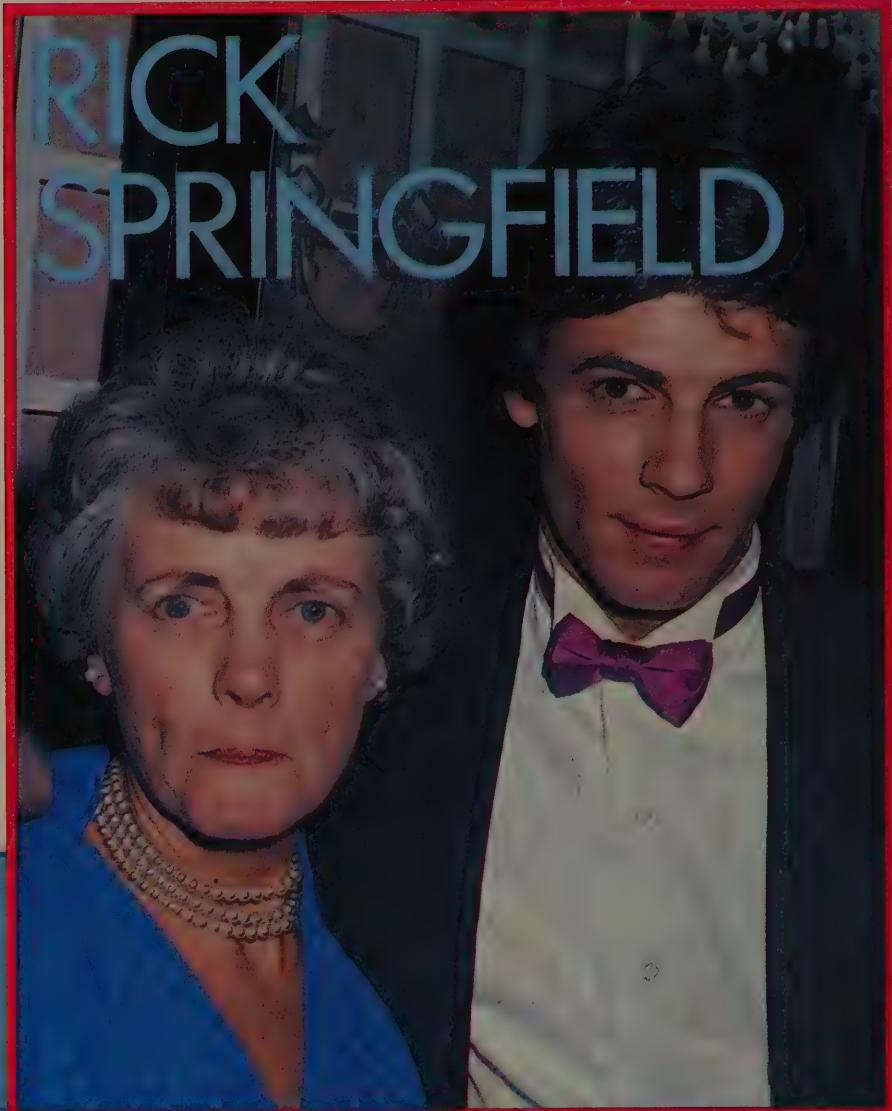
**OTHER VINYL APPEARANCES:** None as of yet — I'd like to get into doing sessions though.

**EQUIPMENT (LIVE):** Three 100-watt Marshalls (two of them are 1959 tops). I also use a pedal board with all the basic effects. The guitars I use on stage are a Les Paul, two Charvels and another custom-made one.

**STUDIO EQUIPMENT:** Generally the same as live — although I use just one cabinet and one top.

**NUMBER OF GUITARS OWNED:** I own six.

**MOST MEMORABLE SOLO ON RECORD:** I'd have to say *Mr. Crowley*, because I spent hours trying to get a solo on it but couldn't get anywhere. Then Ozzy came in and said, "It's crap — everything you're playing is crap." He told me to get out there and just play how I felt. He made me really nervous so I just played anything. When I came back to listen to it, he said it was great, and I had to agree. That's my most memorable solo. □



# Delivering The Goods

by Robyn Flans

**Soap Star Turns His Attention To Rock And Roll.**

**I**t's hard to believe that this year could be any better for Rick Springfield than the last two, but 1983 may very well be the year to top all.

He's been set free from *General Hospital* and is concentrating on his first love, music. With the extra time to devote, he is proud of his latest release, *Living In Oz*, and says it is certainly a departure from his platinum-selling hits *Working Class Dog* and *Success Hasn't Spoiled Me Yet*.

"There are no songs with the word 'girls' in the title," Rick relates. "There are a couple of things that are different. There's a song about this guy and me when we started to play guitars together in Australia, and there's one about a father-son relationship. A couple of the songs approach the trials and tribulations of my love life, but with less adolescence than the last two albums. In the last year, the novelty (of success) has worn off and I've gotten used to the pace. I've been able to start living a proper life

again. I'm starting to be more insightful into what my emotions are with relationships and whatever has gone down in that past year."

Not that Rick has just been sitting around these days, mind you. It's just that with his time divided between doing only an album and a film, it seems like a vacation to the man who, in the last two years, recorded two albums and consistently toured while maintaining a role on *General Hospital*.

"At the end of '81, I was totally fried. The weekend tours were ball-breakers. We would go to the east coast for a date and then fly back Monday to do *General Hospital*. I wanted to do it because I had finally gotten a leg in and I didn't want to lose it. So I found the energy from wanting to do it and the excitement of it all."

It's only recently that he's been in the position to devote his energy to strengthening his on-again, off-again relationship with whom he described as "a very special lady."

"At times, it's been very hard to carry on a relationship through what's been going on. I'd thought about being successful for years and I'd figured out pretty much what I thought it would be like and I was pretty correct. But the thing that surprised me the most, was the time element. There was no time for a relationship, so it suffered."

"I refuse to allow the success to isolate me, though. I don't want to feel that cut-off, unreal feeling. I hate that and it makes me start to not enjoy what I'm doing. Interaction is important to me and I'll risk going out. Occasionally, you get people hanging out in front of the house and that's really the only thing that is bothersome. My house is where I go just to be me and not have people expect things from me. Still, probably the only home I relax in is my mom's place back in Australia."

It was 1972 when Rick first arrived in America, admittedly "green to the ways of the world." He had come from an area which

had a small music scene, only four radio stations and a very family-oriented atmosphere.

"I came over here and suddenly they were talking about the 3,000 radio stations that we had to get all lined up at once. I said, 'What?' And while my managers knew the business, I still think the direction we went in was wrong, but to me it was all new. I'd never even heard of a teen magazine. I don't think they had them in Australia at the time, and people started to ask why I was going in teen magazines. My credibility would be doubted, so I just bailed. I don't know whether I did it right or what, but I just knew that I had to get out. It put me in a real depression for a year before I knew what I wanted to do and sorted it all out. Up until that point, I hadn't so much as paid a light bill; I'd never paid rent because it was all paid for and I had stayed in the apartment and written songs. I didn't even have a license until 1975, so I didn't even have a car."

**"At the end of '81 I was totally fried. The weekend tours were ball-breakers."**

Rick turned to acting lessons when his music career was tied up in litigation and, in 1980, he landed both a role on the soap opera and a RCA recording contract. With two million-selling albums to his credit (and a Grammy for the hit single *Jessie's Girl*), he maintains that music is still his top priority.

"That's where I started and got into acting as a way of doing something when music was a dead-end for me. I found a real love for it, and it satisfied something in me that music didn't — although I'm not sure what that is. I left *General Hospital* because I felt two years on it was enough. I learned a lot about myself as an actor on the show and it was meant to be because the timing was just so right.

"Some people still say my music would have probably been taken more seriously by the critics if I hadn't done the soap, but I'm not in this for the critics to say, 'Hey, he's great.' That's not why I'm doing it; I'm doing it for the people who enjoy it and I enjoy what I'm doing. To get a nod from a critic is nice and it gives you a nice warm feeling, and to get a barb still pisses me off, but that's small shit, really. The thrill and enjoyment is doing what I want to do. I love to write and perform and those people who are supporting me are allowing me to do that. It's successful, so I'm allowed to go further."

Springfield has been working on his first feature film about a musician and the struggles within a

relationship. He has been allowed creative input and hopes to make the story as realistic as possible.

"I'm real excited about it and really nervous because it's definitely putting it on the line. You're leaving yourself bare-assed and wide open, but I want to go as far as I can in everything — and I don't just mean music or acting. I'd like to have a positive effect on our times. With whatever notoriety I get from music or acting, I want to do something positive with that. I don't figure I'd change someone's life, but I've had letters from people saying that certain songs helped them through. There's stuff that's helped me at times.

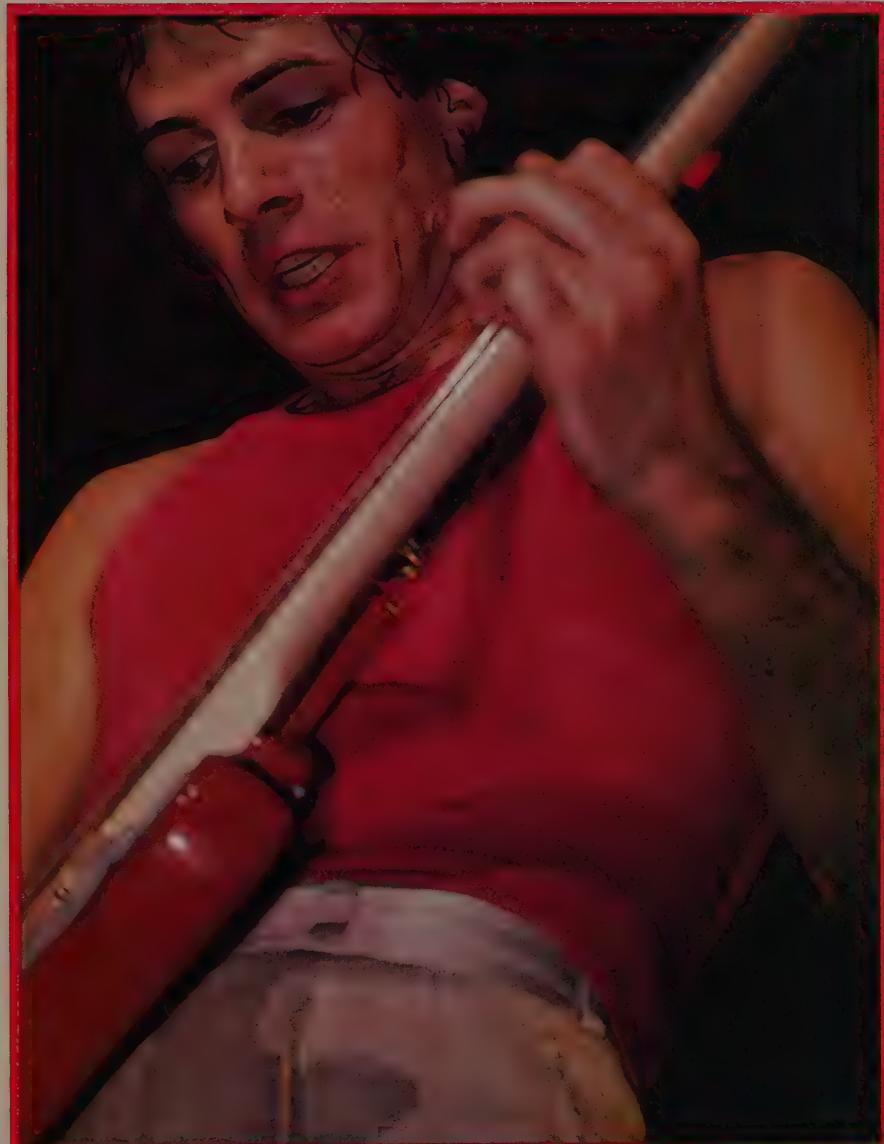
"When I was 17 and had just joined my first really professional band, this guy came around selling insurance. He didn't end up selling me insurance, but he told me about this thing called positive thinking that he'd just heard about. He said what you do is set up goals and just head for them and know that they're going to be there. From then on I

started to write out goals and sayings and when I'd go through even my hardest times, I know it sounds hokey, but I would plaster things on the walls to stay up. When things were really rough in '75, there was an article on Bob Seger where he was talking about all the shit he had gone through and at last he had pulled through. That was a great help to me and I would read it a couple of times a day. If someone does it, then you know it's possible to be done, and even if someone doesn't do it, it's still possible to be done.

"Since that time with the insurance salesman, I've read just about every self-help book there is, most of which are a crock of shit, but the basic attitude in all of them is faith and knowing that it's there. Just see it and go for it and don't worry about how to get there. Your mind will reveal the ways to go; I believe that we all have the absolute power in our mind."

Springfield is living proof of that. □

Laurie Paladino



Springfield in concert, working up a healthy sweat.

HIT PARADER

DEF LEPPARD'S

Joe Elliott





# Rock's Platinum Princess



Russell C. Tomak

Pat Benatar with her Catch A Rising Star partners, David Brenner, Richard Belzer and Robin Williams.

## PAT BENATAR

by Andy Secher

### Fame, Fortune, Yet Still Doing The Dishes.

Pat Benatar was busy. "This place is just a mess," rock's reigning queen moaned as she dashed back and forth, dusting, mopping and cleaning every inch of the tour bus that carries Pat and her band — guitarist/husband Neil Geraldo, drummer Myron Grombacher, bassist Roger Capps and keyboardist Charlie Giordano — from city to city.

"Most people think that just because I'm a so-called rock star I don't have to concern myself with

mundane things. Well, let me tell you," she laughed. "With this bunch, if I didn't clean up a bit there'd be total chaos. Actually, I kind of enjoy doing this. I guess once we're off stage, I'm just another woman who likes to clean and cook."

Somehow it's hard to picture Pat Benatar slaving over a hot stove. Since she first emerged on the rock scene with her debut album, *In The Heat Of The Night*, in 1979, this pint-sized powerhouse has emerged as one of the most glamorous and exciting performers in contemporary music. Despite her success, however, when Pat goes on the road, she finds it easy to separate her sexy stage image from her far less real-life responsibilities.

"Now that Neil and I are married, I almost crave a certain degree of domesticity," she said with a chuckle. "Once I take off the stage clothes and makeup, I have no desire to be 'glamorous.' I just want to be a good wife. I know an

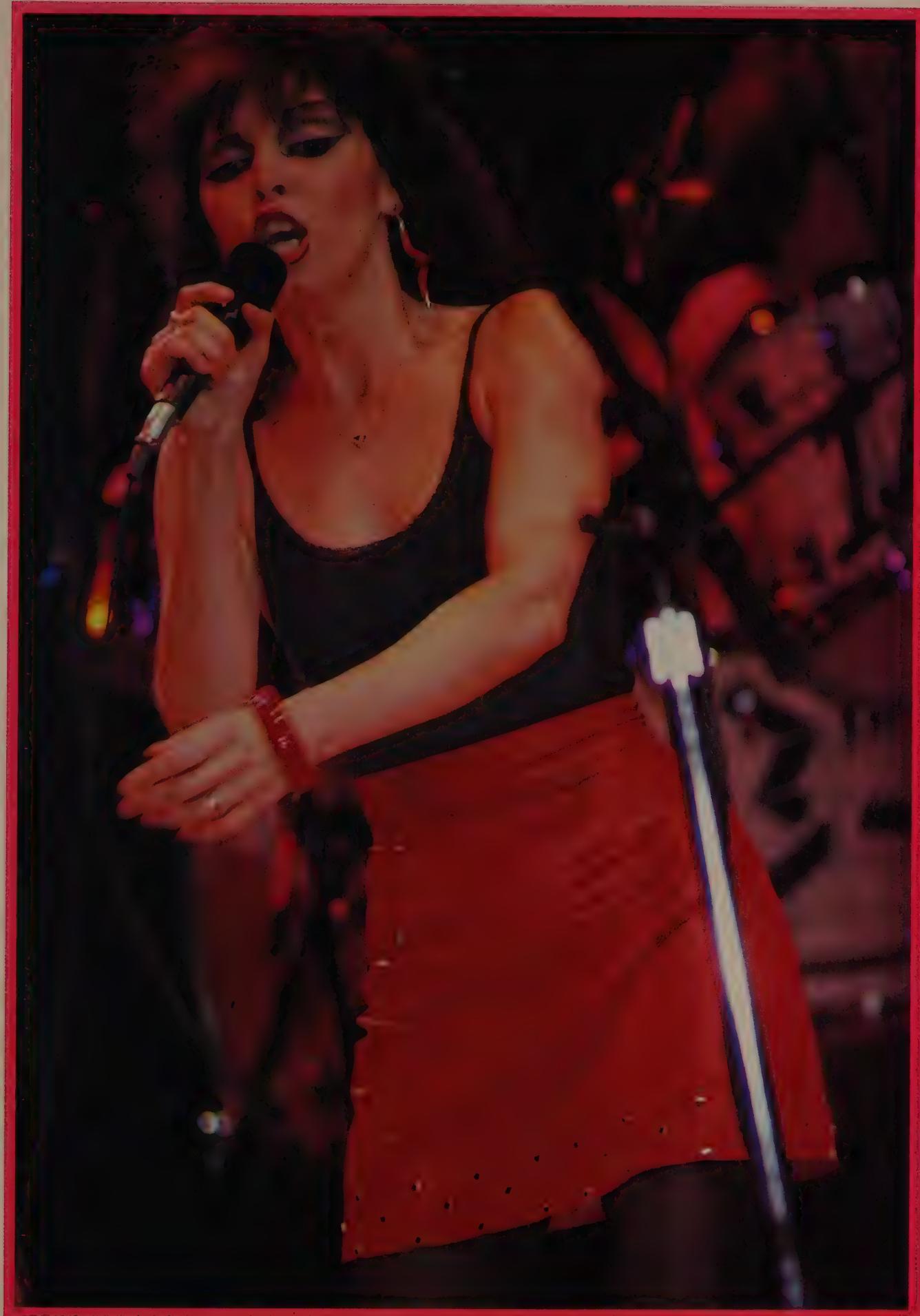
attitude like that may upset a lot of the more liberated women in the world, but I don't believe in being something I'm not. I don't think I have to apologize for anything I do. I believe I've given some women a strong and positive female identity to pick up on if they want to. I get letters all the time from young girls who want to get involved with music. I'm very proud of that. It gives me a special feeling of accomplishment."

Influencing the next generation of female rockers is only one of Benatar's recent accomplishments. Her current tour is selling out from coast-to-coast and her latest album, *Get Nervous*, has reached the "platinum" million-sales plateau. Despite claiming she's "just a girl trying to make music everyone can enjoy," Benatar has emerged as rock's most recognizable and popular female singer.

"The new album is very special to me," she explained. "The last year was filled with a lot of personal ups and downs, and *Get Nervous* really reflects my attitudes. It has a lot of positive things, but it also has a couple of songs that show the anxiety I had during that period. My marriage with Spider (Geraldo) went through a very rough period, but we ironed those things out. It can be very difficult when you have to live and work with someone 24 hours a day. After a while it can drive you nuts."

"I'm very pleased that the record's done as well as it has," she continued. "We tried a lot of new things on it because I didn't want to become too predictable and bland. A lot of times in the past, we just wanted to go in the studio and get the recording over with. This time we took a lot more time in selecting the songs and recording. Thankfully, everything worked out very well. Personally," she added, raising her voice in an attempt to imitate an FM deejay, "I think this is the album Pat Benatar always wanted to do."

On such songs as *Fight It Out* and the album's first single, *Shadows of the Night*, Benatar's four-octave voice and faultless pop sensibilities have combined to make *Get Nervous* the strongest album of her four year career. With the addition of Charlie Giordano, who replaced guitarist Scott St. Clair Sheets, the band's sound is far more expansive and dynamic — fully capable of matching Ms. B's vocals note for note.



"The band is stronger now than it's ever been," Pat explained. "That's not a put-down of Scott as much as it is a compliment to Charlie. We'd been thinking about adding a keyboard player for a long time — something to add a bit more substance to our sound. When Scott decided to split, we knew we didn't want to add another guitarist, so Charlie worked out perfectly. Anyway," she laughed, "Neil is such a hog when

**"After a show you can go back to surroundings that are comfortable and a bed that you know."**

it comes to playing guitar. He wants to do everything if he can. That's why having only one guitarist has strengthened our sound — especially on stage."

As with Benatar's three previous albums, selecting material that would compliment Pat's distinctive hard-pop image was a top priority for the band. Never much of a songwriter, Pat herself contributed only one song to **Get Nervous**, with the rest either coming from Geraldo's pen, or a pile of over 300 tapes Benatar received from songwriters around the world.

"It was quite a job wading through those tapes," Pat laughed. "Every time I had a quiet evening at home when I wanted to wash my hair or do my nails, I'd put a tape on and see if there was anything interesting on them. I can state that there are a lot of very talented songwriters out there. We really didn't use much from those tapes on **Get Nervous** because the band was writing so well, but I've saved every one of them, and, who knows, maybe the next album will be made up completely of those songs.

"Our main concern this time was recording material that expanded our sound as much as possible," she added. "I wanted to break out of that little box that all the critics wanted to lock me in. I wouldn't allow them to do that. When you get yourself locked into a certain style, you risk the danger of becoming boring. I can't think of anything that would be worse than that. The material on this album is a little more complex than the things on the other records, but there's enough pure energy to make them very exciting. They sound just incredible on stage."

Actually, Benatar's recent U.S. tour represented the first time in well over a year that she had ventured out onto the rock and roll trail. While she initially feared that such a long layoff would adversely affect her singing voice, she happily discovered that "it's stronger than ever." The long rest from the

hazards of road life also gave her a new appreciation for performing live.

"I never thought I'd miss it as much as I did," she said. "We had been inactive for so long that I thought I may have forgotten how to put my eyeliner on. I discovered that performing in front of people is the most enjoyable aspect of this business. I hate the record company meetings, and I'm not always crazy about recording, but getting out there and playing is still the greatest thrill there is. Just playing a date, hopping on the bus and heading off to the next town gets to be a routine you learn to live with and enjoy. It's a grind, but I wouldn't have it any other way."

One may wonder why, after earning millions of dollars from album sales and concert revenues over the last few years, Benatar and company would choose to travel the nation by bus? "It's relaxing," Pat explained. "It also gives a feeling of continuity to the tour. You know that after a show you can go back to surroundings that are comfortable and a bed that you know. You also don't have the hassles with getting to the airport and wondering where your luggage may end up. Everything goes with you wherever you go. It's a very secure feeling, and when you're in a business like this," she added with a grin, "you need all the security you can get." □



Jeffrey Mayer

# RUSH

## Leaps & Bounds

*Canadians Flying High  
Onto Radio's Airwaves.*

by Andy Secher

Rush's Alex Lifeson shifted his weight uneasily as he sat on an overstuffed couch in his Milwaukee hotel room. It was still three hours before the band would leave for that evening's show, and as the blond guitarist nervously fidgeted with the TV remote-control box, he obviously had his mind on other matters. His beloved Montreal Canadians had just suffered a disappointing loss at the hands of the New York Islanders, and despite the fact that Rush's latest album, **Signals**, was shooting up the charts and their tour was breaking attendance records, Lifeson couldn't hide his annoyance.

"We take everything pretty seriously in this band," he explained with a scowl. "When it comes to our sports teams it becomes a matter of life and death. When you're on the road as much as we are, you need some diversions to keep you occupied. We've always been a pretty straight-laced bunch of guys, so sports serve that role for us. I know taking a hockey game that seriously may seem a little boring to some people, but I guess we like to save most of our excitement for our music."

Few bands in rock and roll have been able to produce as exciting a musical catalogue as Rush, Canada's most famous export since Moosehead beer. Since the release of their debut album in 1974, Lifeson, bassist/vocalist Geddy Lee and drummer/lyricist Neil Peart have created a vinyl legacy that has made them rock's premier exponents of cerebral heavy metal.

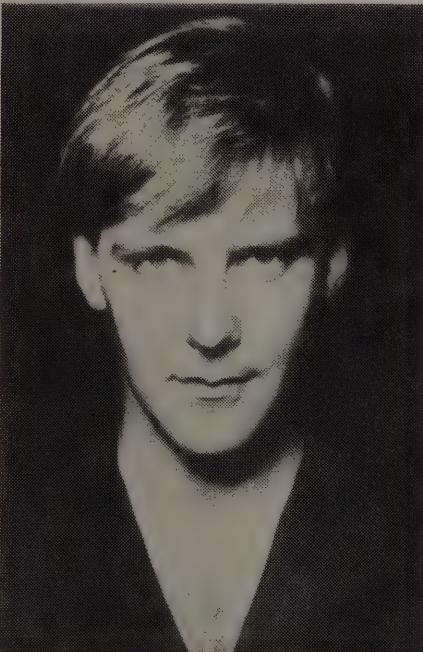
While they have often been dumped on by those who've viewed their intricate melodies and imaginative lyrics as little more than sophomoric sludge, albums

like **2112**, **Permanent Waves** and last year's **Exit...Stage Left**, prove that Rush's studio craftsmanship remains unmatched in the hard-rock field. Currently, with the platinum-selling success of **Signals**, the band finds its popularity

**"We take everything  
pretty seriously in this  
band."**

reaching an all-time high.

"There's a whole new feeling and attitude in our music these days," Lifeson said with a smile as he began to overcome his post-hockey blues. "We've been able to expand our music while keeping the same



Alex Lifeson: "The idea of a solo album may be more appealing than actually doing one."

basic rock energy. Let me tell you, that wasn't an easy thing to do. as we've become more successful over the last few years, we've wanted to avoid falling in the rut of just rehashing the music that got us to the top. We're always striving to create something new and different. That's true on this album as well.

"Each of our last few records have been part of a continuing evolution for Rush," he continued. "We've brought more technology and a broader scope into the music, while sticking with a sound we know our fans can relate to. On **Signals**, for instance, we've really used a lot more keyboards. They've expanded our sound, and it's had the additional benefit of allowing me to play more rhythm guitar.

"On past albums I always had to be out front because the guitar was our only true lead instrument. Now with Geddy playing keyboards, I can step back and add a lot of flavor to each song. What's happened is that now we have the best of both worlds. We can get away with a fairly straight-forward song if we want to; yet, if we decide to expand upon it a little, we know our audience will accept that, too."

One of the most surprising aspects of **Signals**' success has been the record's ability to garner radio airplay on both the AM and FM dials. To put it bluntly, in the past Rush's album product has often been afforded the same lofty status as bat guano by radio bigwigs. But with such easily programmable tracks as *Countdown* and *New World Man* dotting the album, much to the band's amazement, Rush is now reaching an entirely new audience — the Top-40 "singles" set.

"We've never exactly been a singles band," drummer Neil Peart

explained. "We probably wouldn't know a hit single if it came up and bit us on the leg. We've always taken the point of view that if a song needs 10 minutes to fully express itself, then we'd better give it the full 10 minutes. That's not exactly the way to endear yourself to Top-40 stations."

"That's why the success of *New World Man* has been so shocking to us," Lifeson added. "In fact, that song was the very last thing we recorded for the album. We were determined to get as much music as we could on each side of the record, and after we had finished working on everything, we discovered that the record ran about four minutes short. So we sat down in the studio and began playing around with ideas to fill up the four extra minutes. We figured if worse comes to worse we could always save ideas for the next album. Geddy said, 'Hey, how do you like this?' And he laid down the bass lick that's the foundation of the song. We had no idea it would be a hit," Lifeson added with a smile. "But we're sure not gonna

complain."

*New World Man* isn't the only song on **Signals** that has an unusual story behind its origins. In fact, *Countdown*, which has become one of the highlights of the group's new stage show, tells the tale of Rush's members witnessing the launch of the space shuttle at Cape Canaveral. As Alex recalled, "It was an experience that none of us will ever forget."

"We had been invited down to the Cape to witness the launch through some people who work at our record label," he continued. "When we got there we met a man named Jerry Griffin, who works for NASA, and he was incredibly informative and entertaining. He spent hours taking us on a VIP tour of the facility and telling us stories about some of the launches they've had over the years. We all felt like little kids listening to the stuff he was telling us. It was like we were in a dream."

"As it happened, we almost didn't get to see the launch," he added. "We had flown into Florida right after a show in Nashville, with another gig in Dallas the next day.

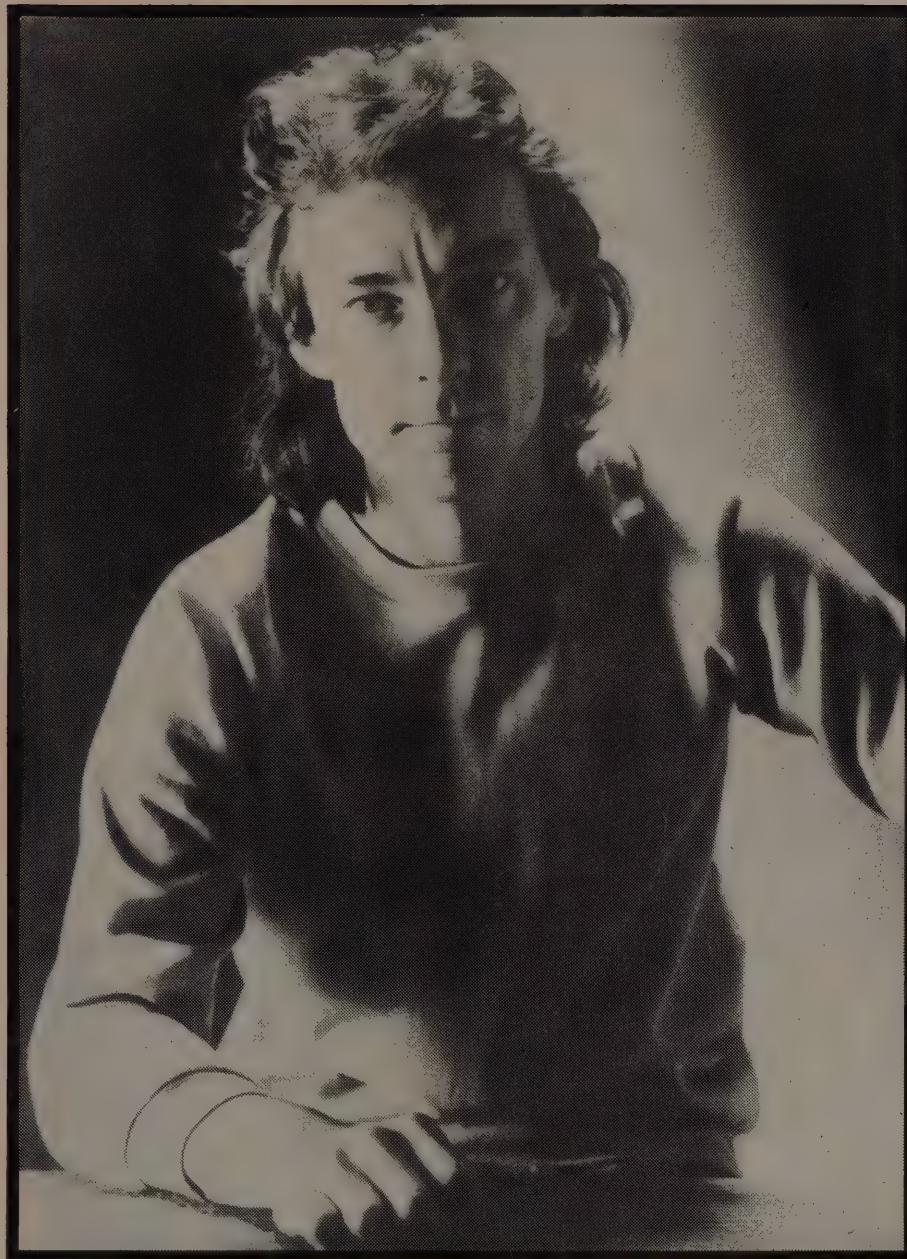
The day of the launch there was a computer malfunction which postponed the launch for a day. Well, we had waited until the last possible minute to leave the Cape and make our plane to Dallas. We were so late, in fact, that our limo driver had to actually drive the car onto the runway in order to get us there in time. We made it to Dallas all right, but we hired a private plane to take us back to the Cape the next day — we weren't gonna take any chances. Luckily, everything else went fairly smooth, and we saw the launch the next day. It was absolutely one of the most incredible moments of my life."

As it turns out, Rush's NASA connection has paid additional dividends for the band. Not only did their trip to the Cape provide a lifetime's worth of memories, it also allowed them to procure a number of rare films of the shuttle launch. These have quickly found their way into the band's stage show. Now, as Rush performs *Countdown* on stage, a special film of the shuttle shot appears on a huge video



Janet Macosta/Kaleidoscope

Rush's Alex Lifeson and Geddy Lee harmonizing on their guitars.



Drummer Neil Peart: "We've never exactly been a singles band."

screen behind them.

"NASA was incredibly cooperative with us," Lifeson said. "They were willing to give us these special films, which the public never has access to. NASA has cameras located on the launch towers, on the engines — practically everywhere. Most people are only able to see what's on TV. Normally those other tapes are reserved only for administration officials and scientists. But through the help of Mr. Griffin we were able to procure some of those films and incorporate them into a video. It really adds to the presentation."

With the addition of their special videos, the band's current stage show has become the most impressive in Rush's history. The group is employing four huge semi trucks to transport their gear from town to town, and these vehicles

are loaded with enough electronic paraphernalia to make the band's friends at NASA green with envy.

"Actually, we've tried to scale down a bit for this tour," Lifeson said. "Things are pretty tough out there financially, and we wanted to cut our expenses as much as possible. That's not to say we've skimped on the show," he added quickly. "It just means that we haven't been quite as extravagant as in the past. If anything, we've put more emphasis on the show itself. There's no way that Rush can do anything halfway. When we're involved in a project, we put all our mental and financial resources behind it."

Ironically, for the first time in the band's history, Rush's stage show and recent album have been receiving almost universally positive reviews. Never exactly a

press favorite, Rush's willingness to experiment in the studio and on stage has finally won the grudging admiration of critics from Tokyo to Topeka. One of the qualities most often cited for the group growing artistic acceptance has been the maturation of Geddy Lee's vocals. Once called "the human chipmunk" for his high-pitched squeals, since **Permanent Waves** his voice assumed a more solid timbre. While Lifeson believes this change is due to "Geddy maturing as a person," Lee was quick to differ.

"It was something conscious on my part," the beak-nosed bassist explained. "The material we were performing at the beginning of our career was rather frantic, and the style I used as a vocalist then seemed to fit best. As we've added more elements to our sound and gotten a bit further away from pure hard rock, I've found a greater vocal range is needed to support the material. I'm very pleased with my singing on the new album. I think it fits the material quite well."

As Rush continues to evolve as a band, Lee, Lifeson, and Peart have sought additional outlets for their creative energy. Neil, whose eclectic lyrics have always been one of the band's most distinctive elements, has begun to turn his attention toward literary pursuits, while both Alex and Geddy are considering solo album projects.

"I'd love to do a solo record," Lifeson said. "In fact, if we had been given a little more time off this year I might have considered doing one last spring. This has nothing at all to do with Rush," he added as he realized the possible implications of his statement. "We're all very happy with the band, and any outside projects will always play a very secondary role to the group. But I have a ton of material saved up, and I'd really like to try my hand at a solo project sometime in the future."

"The idea of a solo album may be more appealing than actually doing one," he continued. "The thought of having almost total freedom is wonderful. While I love everything Rush does, there are moments when the so-called 'Rush mystique' limits some of your ideas. I've discussed the idea of solo projects with Geddy many times, and while I would want to do a very guitar-oriented album, he wants to experiment with synthesizers and electronics on his album. Any of these projects could be very interesting, even if we don't get to them for awhile," he added, as he stood up to turn off the television and get ready to leave for that evening's show. "But solo work is something for the future — Rush is what's happening now." □

# ROLLING STONES

## Still Going Strong

by Andrew J. Edelstein

**Keith Richards Lets It All Hang Out In A Special Interview.**

IF MICK JAGGER IS THE heart of the Rolling Stones, then lead guitarist Keith Richards is certainly its soul. He's considered a musician's musician — as well as one of rock's best guitarists. But he's also the one whose controversial behavior, including a decade-long bout with heroin addiction, has fixed him in the public eye as the bad boy of rock.

But in the past couple of years, Keith has cleaned up his act. He claims to have kicked the smack habit; in public he appears considerably stronger and more robust than he has in the past. This was especially noticeable during the band's recent American and European tours. The former can be seen in cinematic close-up in the Stones' latest film, *Let's Spend the Night Together*, which chronicles that tour.

Richards was recently in New York to promote the film. During an interview at the Plaza Hotel, the 39-year-old Richards talked freely and easily about the state of contemporary music, the Rolling Stones' place in musical history and his own plans.

**Hit Parader:** It seems ironic that your current movie takes its name from the same tune that caused such an uproar 16 years ago when Ed Sullivan made Mick Jagger change the lyrics of *Let's Spend the Night Together* to "Let's Spend Some Time Together."

**Keith Richards:** The rest of the band wasn't singing, so we didn't give a damn whether you changed a lyric. We didn't consider it to be an incredibly moral stand that we'd be selling out if we

did it. But by telling us to do this, those people in fact enhanced the thing they were trying to avoid. That was typical of self-imposed censorship by the networks. By trying to avoid something, they end up tripping up everybody.

I always remember when we'd do the Sullivan shows, there'd be these hushed, reverent tones the minute he walked into the studio. And he'd say "the Bible Belt, the Bible Belt." It's the one phrase that sticks in my mind — "Sorry, boys we can't do it. We have to consider the Bible Belt."

**HP:** Regarding the state of popular music right now, the hottest sound seems to be techno-pop. What do you think of it?

**KR:** Some of the sounds are interesting, but what it shows the most is that the music business hasn't changed a bit. As soon as there's one innovation, everyone has to make a formula out of it on the theory that if you can sell it once, you can sell it again. It shows that the music business, although it progresses in one way, it still operates behind the scenes in a very traditional Tin Pan Alley-type of way.

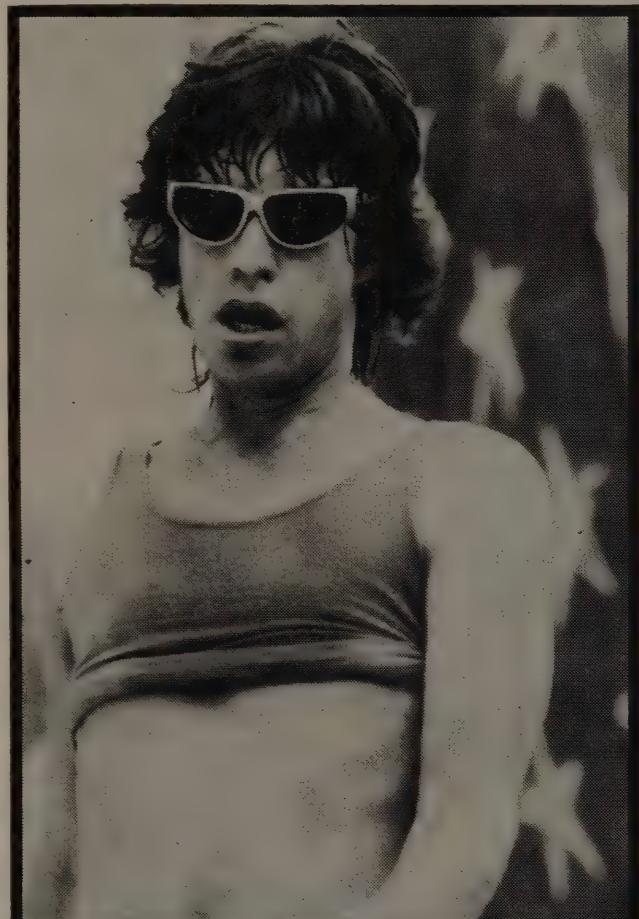
**HP:** Do you think synthesizers are going to replace guitars?

**KR:** No, even though synthesizers seem to be very popular right now. The guitar, apart from its musical worth and versatility, also has a mystique about it — the way it looks and plays is very central to rock and roll. It's pretty much always going to be the central core of most rock and roll.

We first used synthesizers in the early '70s to augment our sound, but I could never see us adding synthesizers to our lineup permanently.

**HP:** So you think the popularity of groups like Duran Duran and the Human League is not going to be long-lasting.

**KR:** I don't see it as any major shift in music. Audiences aren't particularly interested in how a sound is made or what instrument it's made on. If it sounds good, then that's as much as they care to know. Most people don't break down music into instruments. The making of a record is still basically putting instruments to-



**Rolling Stones' legendary lead singer Mick Jagger during the last tour.**

gether and then making what comes out of that speaker sound good.

If you think back to any given period, 90 percent of the music has been crap and has had a huge following. Like when we started, the Dave Clark Five, Herman's Hermits — an awful lot of rubbish came out of that period. It's the other 10 percent that's interesting and the thing that wants to make you carry on.

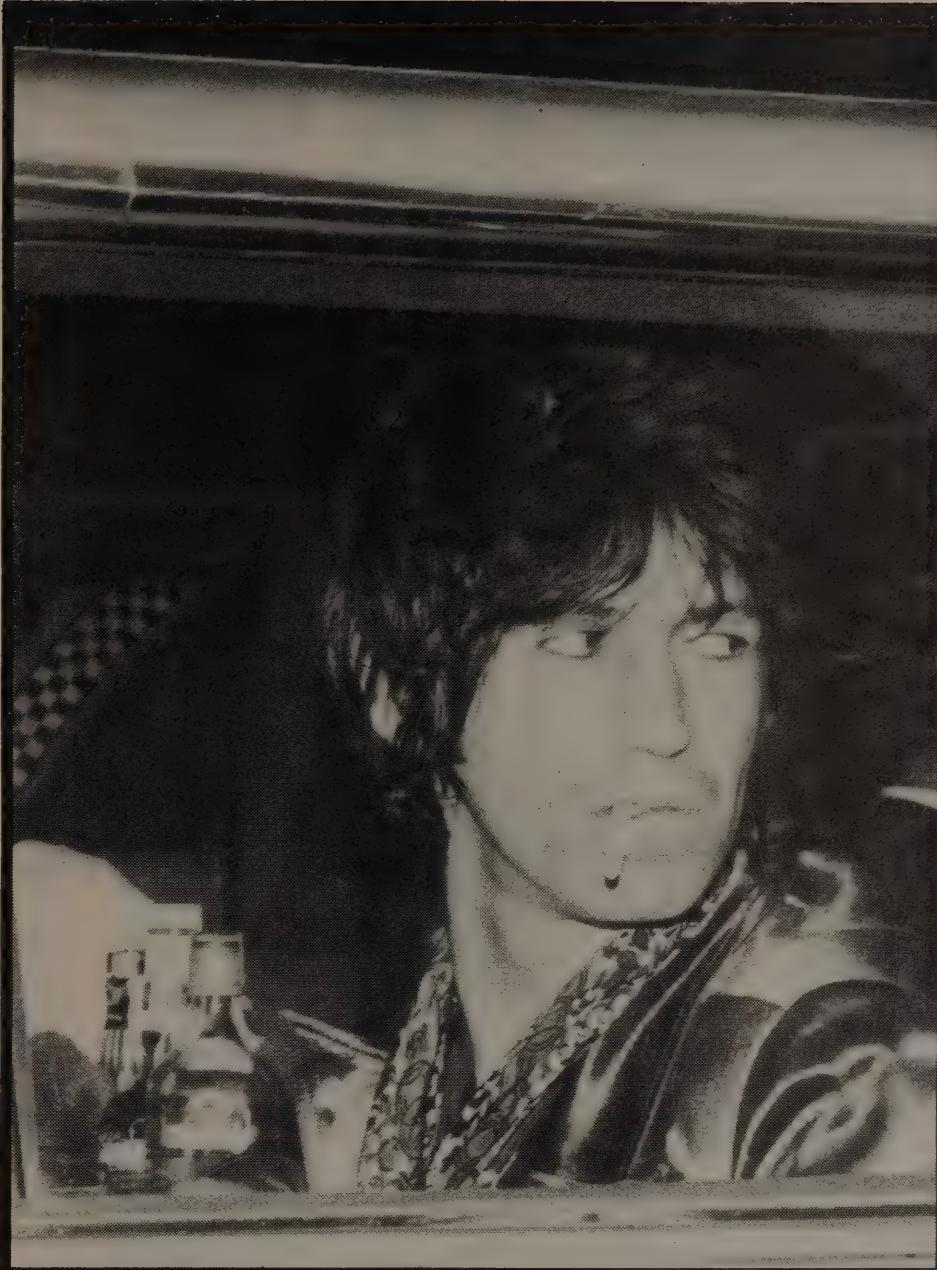
**HP:** When you were growing up, you were a fanatic for rhythm and blues. But it seems that kids today don't have that passion for — or the exposure to — black music.

**KR:** That's due to the radio as well as a change in black people. The atmosphere that blacks live in in America hasn't really changed that much, but it's not the same high pressure-cooker atmosphere of the post-war period which tended to produce the incredible burst of energy in music. Our interest in it was purely due to the fact that when rock and roll burst on the scene, when you happened to find out exactly who was doing what, it happened they were black artists. That's the way us English groups got into it. Apart from one or two white people, rock and roll was played best by black people — Chuck Berry, Little Richard, Bo Diddley.

There still seems to be a real color barrier in America. You would think that by the late '60s and early '70s, that would be a thing of the past. But black people are not making an identifiable sound of their own now. Prince is hardly as mindshattering or interesting as when Little Richard or Otis Redding or Chuck Berry first appeared. It's quite a white-influenced sound. Black music is no longer as identifiably black as it used to be.

**HP:** As a record collector, could you name the five favorites in your R&B collection?

**KR:** That's a tough one. Bob and Earl's *Harlem Shuffle*, Wilson Pickett's



Keith Richards in his limo, prior to the world premiere of the Stones movie, *Let's Spend The Night Together*.

*Midnight Hour*, any one of the first four or five Otis Redding singles, anything by the early Coasters or Drifters with Clyde McPhatter. It's hard to pick five actual titles because those people were producing so much great stuff.

**HP:** What do you think of all the bands — both in the mid-'60s and more recently — who have modeled themselves after the 1965 Stones?

**KR:** Now we're used to it, but there was a time when we used to say, "Let's spot the Mick Jagger and the Keith Richards character in that group." In a way,

it's a mixture of cynicism and flattery. You're kind of pleased about it, it's always great to know you've influenced so many people. Also, you realize that what you were doing then didn't come out exactly as you wanted it.

It's strange when you see these influences because it doesn't seem that we've been around that long. Sometimes it seems like a few days. When we started to cut our first record, we had the feeling that this is really the beginning of the end. In the early '60s, even if you were a success, 99 percent of all recording acts

lasted 18 months to two years. We felt that it would be over before we really got going, so it was very strange that we just kept going.

**HP:** Does it bother you when people say, "How can you be almost 40 and still playing rock and roll?"

**KR:** No. It hasn't bothered Chuck Berry very much. I'd like to be playing as well as him at 60 — and no doubt people will be asking me the same thing then. But as long as I can play well and improve in my own life, then dammit I'll be playing. □

# STYX

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## Full Speed Ahead

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Styx (from left): Dennis DeYoung, John Panozzo, James Young, Chuck Panozzo and Tommy Shaw.

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### Pop-Rock Technicians Return With *Kilroy Was Here*.

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by Andy Secher

**S**tyx' Dennis DeYoung was pacing nervously in the band's crowded pre-concert dressing room. "Another night, another show," he sang in a slightly off-key voice much to the amusement of Tommy Shaw who sat in the room's corner, carefully tuning one of his electric guitars. Just then bassist John Panozzo wandered by, inquiring how long it would be before the group went on stage. "I'm ready now," DeYoung bellowed, striking a boxing pose and flashing a couple of quick left

jabbs at an imaginary foe. "Let's do it now! Let me at 'em."

It was the middle of a seemingly endless world tour, yet from the band's enthusiasm, one might have assumed it was opening night. Such backstage scenes are customary for the group — their way of preparing for what DeYoung called "one of the most arduous live shows around. We really work our butts off up there. There's never an off night for Styx."

The group's ability to cast aside any personal or professional problems once the house lights go down has characterized a career that Tommy Shaw labeled "a real

rags to riches tale." From their earliest days on the Chicago club circuit, Styx has possessed the same fighting quality depicted in their hit, *Great White Hope*. "Yeah, we've been up against the ropes a few times," DeYoung explained. "But we've always come back stronger than before."

The Styx story begins with a group called the Tradewinds, a raw blues-based rock outfit that featured DeYoung, John Panozzo and his twin brother Chuck (Styx' bassist). Back in the mid-'60s this outfit made a meager living by playing in "every hellhole in the midwest." They seemed destined for a career of bar-hopping, until in 1970 a tiny record label, Wooden Nickel, signed the band to what DeYoung recalled "was a contract full of promises but empty of guarantees.

"We were just trying to break out of the midwestern area," DeYoung added. "Wooden Nickel happened to be there when we needed them so we jumped at the chance to sign with a record label — any record label. We were a hard-rock band, and they didn't like the idea of a group called the Tradewinds cranking out heavy metal," he joked. "So we decided to change our name. We had always had an interest in mythology, so since we had been rolling along for so long we thought the name Styx would be perfect."

The band lasted for four albums with Wooden Nickel. Their big break came with a song called *Lady*, a bolero-style rocker that had become a radio favorite throughout the Illinois-Indiana-Michigan rock belt. Eventually, the song began receiving national airplay, bringing the group to the attention of A&M Records, which quickly bought out the group's Wooden Nickel contract. "All of a sudden this big-time label was telling us that we were the sound of the '70s," DeYoung said with a smile. "After struggling for about seven years trying to make a living, it was quite an uplifting experience."

The band quickly proved that the label's confidence was well-founded. They began creating a series of hard-rocking, yet melodic albums, such as **Equinox** and **The Grand Illusion** that sold in the millions and established Styx as America's most successful mid-'70s hard-pop band. Unlike some acts which have difficulty accepting success after years of struggle, Styx took to their, new-found fame like the proverbial fish to water.

"We weren't scared by it, that's for sure," DeYoung said. "We had all worked so hard that the idea of finally reaching a lot of people with our music seemed a just reward to us. Sure it was strange appearing

in arenas that held 10,000 people when we had played a club in the same town a year or two earlier. But that's the beauty of rock and roll. You can be an overnight sensation — even if you've been playing for 10 years."

The group refused to rest on their laurels, however. They released albums like **Pieces Of Eight**, **Cornerstone** and 1981's multi-platinum **Paradise Theater**, each of which introduced new elements into the intricate melodic structures and soaring vocal harmonies that have become the Styx trademark.

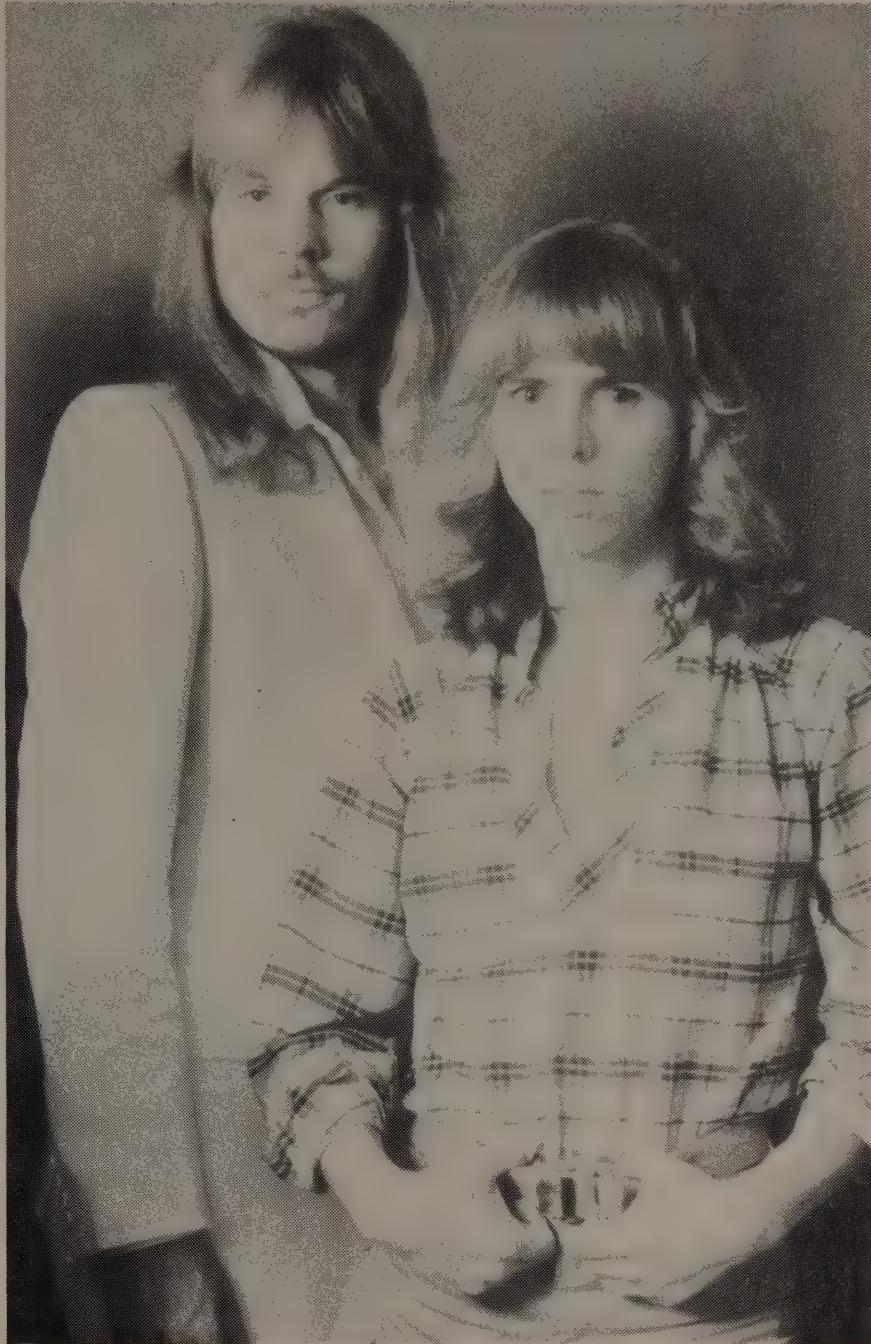
**"It was strange appearing in arenas that held 10,000 people when we had played a club in the same town a year or two earlier."**

"Each album is a new and exciting experience for us," DeYoung explained. "We're never content to just sit back and say, 'Hey, let's do another *Come Sail Away*.' We always want to see what we're capable of doing. That's why on **Cornerstone** we introduced the idea of doing ballads with *Babe*, and on **Paradise Theater** we attempted to do a concept album. Everything we do is unmistakably Styx," he added. "But every album is a little new and a little different."

This pattern of experimentation has continued on the band's latest album, **Kilroy Was Here**, an eclectic collection of songs that cover the complete range of Styx's musical vision. Never a group to follow trends, on such numbers as *Cold War*, *High Time*, and *Heavy Metal Poisoning*, Styx has, as DeYoung explained, "tried to push our limitations and see how far they'd go. Every album is a challenge to see how far we can expand the Styx ideal."

In addition to bringing new ideas and concepts into their music, Styx has also managed to utilize new recording techniques in the creation of their material. On **Kilroy Was Here**, the band became the first group in rock history to utilize solar power to record an LP. Guitarist James (J.Y.) Young, long an advocate of solar energy, came up with the idea of designing and building a three-ton solar device that could produce enough electricity to "power a complete rock concert or a recording studio."

"The power this device puts out is so reliable and so steady that it could run even the most sensitive computer," Young explained as he brushed back his long blond hair. "This is our way of showing that our generation can control its



Young and Shaw and Styx have created "a real rags to riches tale."

future. Solar power is not a wild-eyed fantasy. It can be a reality."

While many critics have found the group's idealistic attitudes and often "pompous" music to be easy targets, Styx has found such charges to be rather amusing. DeYoung, in particular, whose quavering vocals and exaggerated stage mannerisms have drawn particularly sharp press barbs, views this negativism with a road-weary eye.

"C'mon," he moaned. "You can't really expect us to take that too seriously. If you're a new band struggling for a foothold in the business, a negative review can be like the end of the world. But when you've been playing in bands for over 20 years, and you've enjoyed a

bit of success as well, you tend to just shrug and say, 'I guess that guy's got to make a living too.'

"I'm not saying that when somebody writes in the paper that your show is 'overblown garbage,' after you've worked on it for months, it doesn't sting a bit," he added. "That's human nature. We're in a business where we want to please as many people as possible. Our music is supposed to be enjoyable. Thankfully, the reaction that the fans have given us over the years has more than compensated for any negative press attitudes. We've been very hesitant to speak to the press over the years, but when it comes to our fans, we'll do anything that we can to please them." □

# RONNIE JAMES DIO

## Top Banana At Last

by Andy Secher

### Former Rainbow And Black Sabbath Vocalist Starts His Own Band.



Ronnie James Dio, who has left Black Sabbath to form his own band.

**B**lack Sabbath's still taking swipes at me," the band's former vocalist Ronnie James Dio related with a touch of annoyance. "They're not man enough to do anything blatant — they're just doing little things they know will annoy me. That's the way Tony (Iommi) and Terry (Butler) work. For instance, on the *Live Evil* album, they listed me as Ronnie Dio. Now, that's just not my name. My name is Ronnie James Dio and they know that as well as I do. It's just their way of getting back at me for deserting a sinking ship."

Ronnie James Dio is not a man to harbor a grudge. Despite his harsh attitudes towards his former Sabbath mates, as he sat in a Los Angeles recording studio putting the finishing

touches on his album **Heavenly Diver**, his anti-Sab tirade was delivered in a little more than a whisper. "I have nothing against them," he insisted. "They just acted like children. I made some recommendations that they totally rejected. I felt if they wanted to cast me out of the band in a musical sense, I'd make that relationship true on all levels.

"I just reached a point where I couldn't communicate with them anymore. They were running scared," he added. "It was a very funny situation. Terry was always criticizing me for holding material for my own album, then everytime he'd write a good song we'd have to beg him to give it to us. Both Tony and Terry are very two-faced. I'm not saying this out of envy — I honestly believe I'm in a

better musical position today than ever before. Those guys had better wake up before it's too late."

Dio hasn't exactly been wallowing in self-pity since his split with Sabbath. He has put together a new band, called simply Dio, which features ex-Sab drummer Vinnie Appice, former Rainbow bassist Jimmy Bain and hot-shot guitarist Vivian Campbell. The band's debut album, **Heavenly Diver**, was originally intended to be Ronnie's solo project. But with his departure from Sabbath, and a lucrative solo recording deal in the offing, Dio, the band, was born.

"Originally, the album was supposed to be a project where I would have had a lot of my friends help me out," Ronnie explained. "I

had spoken to Kerry Livgren (of Kansas) about helping out, and there were quite a few other people who were anxious to work on the album. But when the situation arose where I could put together another band, I shelved the solo project in favor of a group effort. It's been a very exciting concept. We had all worked together at one time or another in the past, and we've fit together remarkably quickly, and remarkably well.

"I had, of course, played with Vinnie in Sabbath, and I had worked with Jimmy a few years back in Rainbow. In fact, Jimmy was the one who recommended Vivian. He had seen him over in Ireland when they were both involved in a Phil Lynott album. When we were getting the band together, and we were looking for a guitarist, Jimmy said Vivian was our man. He was right!"

With the completion of **Heavenly Diver**, the band has set their sights on taking their music on the road. While Ronnie admitted that they will probably be an opening act for a while, he's anxious to showcase his new band.

"It will be a bit strange being a 'special guest' instead of a headliner," Ronnie said. "But that's part of the fun of being in a new band. We went through the same thing with Rainbow. Ritchie (Blackmore) had played the biggest halls in the world with Deep Purple, and then he was relegated to being a show opener for a few years. That didn't scare him and it sure doesn't scare me. I feel that if a band has talent it doesn't matter where you play on the bill. If you're good, you'll get the recognition you deserve." □

# AEROSMITH'S STEVE TYLER



Gerard Roche

Aerosmith's Steve Tyler: "Jesus, I feel like a new man."

## Born Again

by Charley Crespo

"I used to have an animal trap," said Steve Tyler, recalling his adolescence in the northern country-like suburbs of New York City. "I'd go to school and they'd throw me out, saying I stunk like a skunk, especially after I'd caught one. I'd go down, club the damned thing on the head, bring it home, skin it and sell the fur."

"Then I got myself a baby raccoon and I couldn't trap anymore. After three or four years of trapping, I had to hang it up because he was my best friend. His name was Bandit. How original, right? We'd go down to the lake and we'd fish. Finally, he got so fucking

rambunctious, my mom made me get rid of him. He was wrecking the house!"

"I sold Bandit to a man who ran a gas station because he had a country place. He brought the raccoon up there and he chewed on some of the wires in the barn; burned the whole place down. As you can guess, we never went back to that gas station again."

If a rock and roller's life is considered strange, Aerosmith's lead singer was even stranger as a pre-rock and roller. He remembers being kicked out of school in the fourth grade for chasing a girl around the school room with a broken lightbulb. His youth was further confused by moving from a low-income apartment complex in the Bronx, NY, to a house in the

suburbs. He also spent summers in New Hampshire, where his father worked as a society pianist. Young Steven learned to play drums in his dad's band and to tune pianos with his uncle, but ultimately began playing in local rock bands like the Dantes, Chain Reaction, the Strangers and the Maniacs.

"We'd get these gigs Thursday through Saturday, and on Sunday we would hang out in Washington Park all night or go to Greenwich Village and get blown by Josie the she-demon, a young hooker we all knew," he recalled.

Tyler met guitarist Joe Perry and bassist Tom Hamilton during his summer months in New Hampshire. When Aerosmith was first being formed in 1973, Tyler agreed to be the drummer, but decided to become the frontman when he discovered an old friend, Joey Kramer, was being considered for the skin-beater's position. The group was rounded out with guitarist Brad Whitford, and shortly thereafter, Aerosmith began its ascent to become America's biggest home-grown rock band.

The bigger they are, the harder they fall, however. Internal quibbling erupted and personal problems, like Tyler's debilitating motorcycle accident, rattled the band. Aerosmith went into hibernation, and first Perry then Whitford quit the fold. Jimmy Crespo joined the band in time to finish 1979's *Night In The Ruts* album and do a low-key, hit-and-run club tour on the East Coast. Rick Dufay recently joined Aerosmith.

"It was a strange time," Tyler confessed. "I wasn't sure what I really wanted to do, if I really wanted to go back and go full force. I was having dreams where I would arrive at gigs without any stage clothes, or the equipment hadn't gotten there and we had to go on."

"Bringing it all into perspective, the time off did us good. It gave us a chance to look behind and look beyond. We're getting everything back to where it was. Here we are again."

"Jesus, I feel like a new man," he added. "This tour got me so strong. Being off the road a year and a half, I got tired when I ran up the stairs. I thought, 'Holy shit, how am I going to make it on stage?' A lot had left my mind about how hard it was to do it."

"A year ago, I started to jog and pump iron to get ready for this tour. I lost 20 lbs. of fat and gained it all back in muscle. I knew what I was going to be up against when I went back on the road. I knew they were looking for the old Tyler again. I wanted to give him to 'em." □



Ebet Roberts

Joan Jett and the Blackhearts (from left, Lee Crystal, Gary Ryan and Ricky Byrd) keeping up with the world of rock and roll by reading *Hit Parader*.

# Life Of The Party

by Ellen Zoe Golden

**Does Joan Love Rock and Roll? You'd Better Believe It.**

**J**oan Jett doesn't look like a woman who has taken a lot of knocks on her way to securing a Number One record, *I Love Rock 'n Roll*. As she sits in her hotel suite discussing the latest Joan Jett and the Blackhearts album, there is little indication in her soft-spoken manner of the trouble she's had overcoming the obstacles of being a woman in a male dominated business.

Her manager and co-producer, Kenny Laguna, says Joan didn't make many rock critics' fave lists last year because "she's a chick who sweats like a man." Perhaps that's why Jett is comfortable with new songs like *Scumbag* and *I've Had Enough*. Of course, with legions of fans at her beck and shout, why should she pay attention to anything besides her hard rocking music? Status quo, be damned, says Jett.

**Joan Jett:** It's easy as hell to get a fix on who your audience is in America. We cover a lot of ground and cover a lot of different audiences.

**Hit Parader:** Especially since you came from what is considered a "new music" background and your sound is actually "heavy" rock and roll. Are you reaching women as well as men?

**JJ:** I read the fan mail as much as I can and so many girls are writing in saying, "I love the show. You've inspired me to pick up a guitar" or "You've inspired me to start a

band" or "We're in a band and now we're doing good." I'm getting people to do something. The major letters are the ones written by women who don't have anything to do with music. They say, "You've inspired me by being courageous and that inspired me in my career." They write that they saw the way I handled myself and they try to apply it to their life and work.

**HP:** Isn't that what you wanted to do with your music? You were initially inspired by Suzi Quatro, right?

**JJ:** Yeah, but I didn't know I would get such a chance. Girls are right at that point now where they have had enough of being told what to do. Every time we do a show in the States, the girls are on top of someone's shoulders. They're screaming; they're up front. They're standing in line to get the best seats so they can scream and yell. The audience is a good 50-50 mix. It's not like the Runaways' audience were. Unfortunately, they had a 99-percent male audience. The girls don't feel threatened by me at all. That's good.

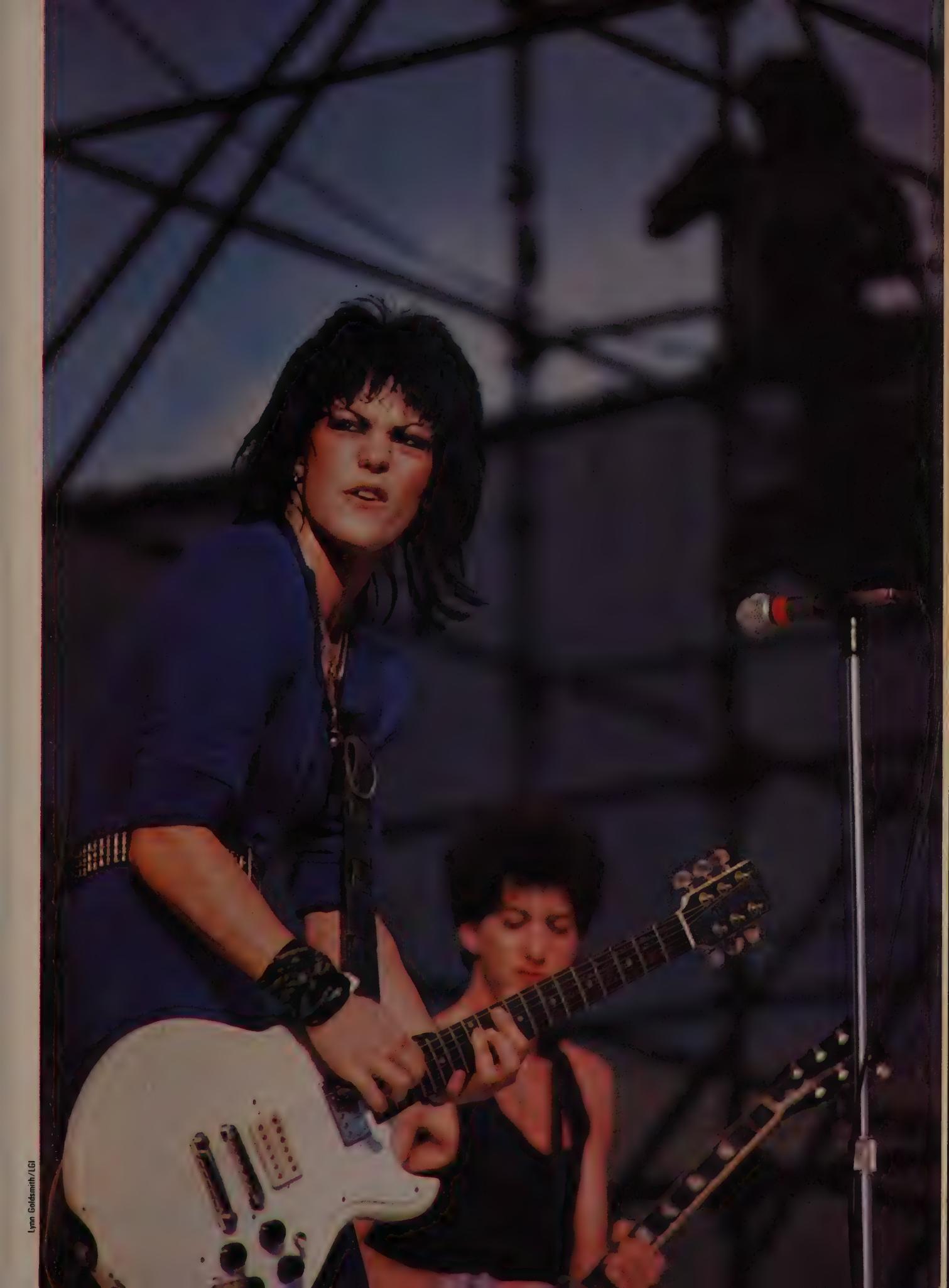
**HP:** As a woman and a rocker, does that hit home with you?

**JJ:** Yeah, 'cause a lot of the girls want to let out aggressiveness. Everybody has to let out some sort of tension. It's best to be able to do it in a fun way. I get to do it on stage; everybody else gets to do it in the audience. They're as much a part of the show as I am.

**HP:** Now that you are in the public eye, do you feel a little bit stifled by your fans?

**JJ:** I'm not bothered, but I'm completely recognized. I can't go anywhere without hearing someone saying my name within five minutes. The only thing that bothers me about this is that it's a hassle to go out. I have to have preparation, like what if this happens and we have to get out of a place quickly. I have to go with people. If I go out to a club I have to go in an entourage. I can't just trot off by myself because everybody wonders "Where's Joan? She can be anyplace in New York City — in any alley, anywhere!"

I don't get bothered by people





Joan Jett: "A lot of girls want to let out aggressiveness."

coming up to me and talking about music or wanting autographs. A lot of other people can't find the time to talk to the people who put them where they are.

**HP:** Have you gotten used to being in a position where everybody talks about you and asks for your autograph?

**JJ:** I get very embarrassed, I blush. I feel as embarrassed as the person who says, "I know people ask you this all the time, but can I have your autograph?" That's the way I am. I feel funny when they say, "You're a rock star."

**HP:** So you weren't one of those people who sat in their room and practiced signing autographs?

**JJ:** I did, when I was 14. But then I was also thinking I wanted to be an actress. When I was 11 and 12 I was in the drama class at school and summer stock theater. And then, something happened on the radio, and all of a sudden it was rock and roll.

**HP:** Was that the correct career choice?

**JJ:** People wonder if I would want to do a movie now. Yeah, I would, but if there's one thing that's so hard to get across to people is that I like what I'm doing. Everyone thinks that because we had a *big* album (*I Love Rock 'N Roll*), three big singles (*I Love Rock 'N Roll*, *Crimson and Clover*, *Do You Wanna Touch Me*) and we've been visible on tour, that we have a lot of money. Well, we've got a lot of debts to pay back first, because we had to pay out a lot of money to go on all

these tours. People think I live at a much higher standard than I do. They expect you to have a Rolls Royce and a chauffeur. I don't have my \$18,000 Thunderbird yet! I didn't get into this business for monetary reasons. That's a fringe benefit. If you happen to have the good fortune to make money, that's great. It's not anything to be ashamed of.

### **"Where's Joan? She can be anyplace in New York City — in any alley, anywhere."**

**HP:** You make doing an album seem like a simple task.

**JJ:** In the Runaways, there were times when I was pressured. Kim Fowley (her former manager) would say, "I need a song in two hours. Go write it." Then he'd throw lyrics at me. We literally wrote the song in two hours. It can be done, but that's the way I used to do it. Now, I sit down and do it a different way. Sometimes I do it completely by myself, but when you've been on the road, you seem to come up with bits and pieces of songs. A chorus here, a melody there. At the end of the tour you've got seven choruses and 14 verses, and you've got to piece it together. I'll sit down with Kenny, Ricky Byrd (guitarist), Gary Ryan (bassist) and Lee Crystal (drummer) and piece everything together like a puzzle.

**HP:** Have your subjects changed since you've gained fame?

**JJ:** I'm writing about pretty much

the same things: sex, rock and roll and a lot of partying. When I write, it feels like rock and roll in a bar. That's what it feels like. It's simple.

I don't ever want to write from the perspective of "I'm a rock star." I want to write so that my songs apply to everybody. When I sing, "I da da da da da," that "I" means each person. So if I sang "I have lots of money" or "I have a hundred cars" that means the people who are going to sing along to my songs aren't going to be able to relate to that. I don't ever want to sing from the point of view that I have this and you don't.

**HP:** So you haven't changed that much since your first album.

**Kenny Laguna:** She hasn't even changed her underwear.

**HP:** I heard you once say on stage that Kenny was your influence for covering the Halos' *Nag*. What was your influence for writing *Scumbag*, which is not on your latest album?

**JJ:** It's about a real person. Everybody knows a scumbag. Everybody knows a fuckin' scumbag. Everybody knows at least one who they'd like to tell, "You're a scumbag." Maybe I can't get radio play, but then again, the kids choose what they want to hear. Maybe they can't hear a song on the radio, but they can hear it live. Just to be able to go out with a gang of people and say, "Scumbag, scumbag" would get so much aggression out of your system. They'll feel great afterward. I felt great after singing it.

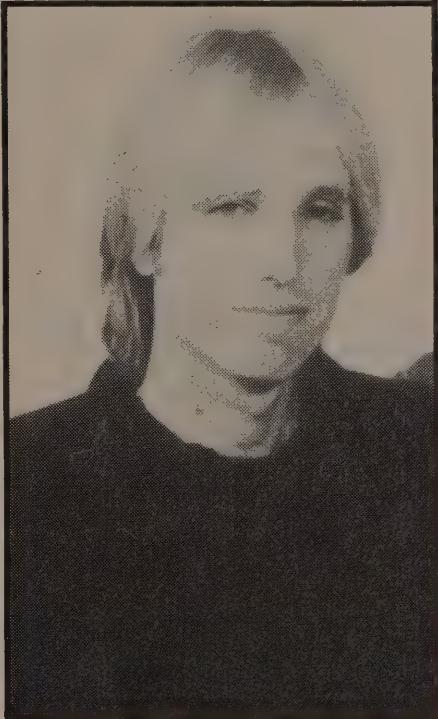
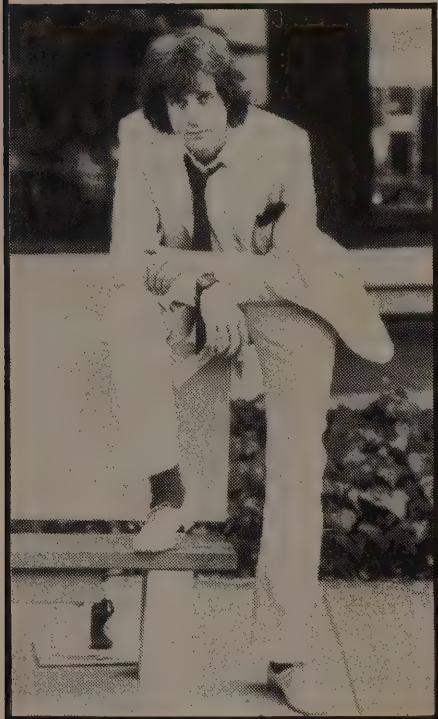
**HP:** Where do you get this aggression that you express in songs like *Scumbag* and *Fake Friends*?

**JJ:** *Fake Friends* is self-explanatory. The songs come from real life situations. It's not always directly related to me. It's something I can see in people around me — even if it's people I don't know.

**KL:** The release is to write the song. The music business hostility coming at us has not stopped.

**JJ:** Unbelievably. The industry refuses to believe that I could have been in a band that was unsuccessful (the Runaways) then hit rock bottom at age 20, be close to dead — having been through just about everything there is to go through — and then somehow come back. For some reason, I'm threatening somebody, but I don't know who it is. It's not the kids. They're out there saying, "Come on!" There are young people and old people who do come to see us who are legitimate fans. They don't mind the swearing, don't mind the reputation, don't mind hearing all the rumors that go around. Joan Jett and the Blackhearts have got the best fans in the world. □

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Aaron Rapoport

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# HURTS SO GOOD

(As recorded by John Cougar)

## JOHN COUGAR MELLENCAMP

When I was a young boy  
Said put away those young boy  
ways  
Now that I'm getting older so much  
older  
I long for those young boy days.

With a girl like you  
With a girl like you  
Lord knows there are things we can  
do baby  
Just me and you.

Come on and make it  
Hurt so good  
Come on baby make it hurt so good  
Sometimes love don't feel like it  
should  
You make it hurt so good.

Don't have to be so exciting  
Just tryin' to get myself a little bit  
of fun yeah  
You always look so inviting  
You ain't as green as you are young.

Hey baby it's you  
Come on girl now it's you  
Sink your teeth right through my  
bones baby  
Let's see what we can do.

Come on and make it  
Hurt so good  
Come on baby make it hurt so good  
Sometimes love don't feel like it  
should  
You make it hurt so good.

I ain't talkin' no big deals  
I ain't made no plans myself  
I ain't talkin' no high heels  
Maybe we could uh walk around all  
day long  
Walk around all day long.

Hurt so good  
Come on baby make it hurt so good  
Sometimes love don't feel like it  
should  
You make it hurt so good.

Hurt so good  
(Come on baby now)  
Come on baby  
Make it hurt so good  
Sometimes love don't feel like it  
should  
You make it hurt so good.

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# MANEATER

(As recorded by Daryl Hall & John Oates)

DARYL HALL  
JOHN OATES  
SARA ALLEN

She'll only come out at night  
The lean and hungry type  
Nothing is new  
I've seen her here before  
Watching and waiting  
She's sitting with you  
But her eyes are on the door  
So many have paid to see  
What you think you're getting for  
free  
The woman is wild  
A she-cat tamed by the purr of a  
Jaguar  
Money's the matter  
If you're in it for love  
You ain't gonna get too far.  
  
Oh here she comes  
Watch out boy she'll chew you up  
Oh here she comes  
She's a maneater

Oh here she comes  
Watch out boy she'll chew you up  
Oh here she comes  
She's a maneater.

I wouldn't if I were you  
I know what she can do  
She's deadly man  
And she could really rip your world  
apart  
Mind over matter  
The beauty is there  
But a beast is in the heart.

Oh here she comes  
Watch out boy she'll chew you up  
Oh here she comes  
She's a maneater  
Oh here she comes  
Watch out boy she'll chew you up  
Oh here she comes  
She's a maneater.  
(Repeat)

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# SOUTHERN CROSS

(As recorded by Crosby, Stills & Nash)

RICHARD CURTIS  
MICHAEL CURTIS  
STEPHEN STILLS

Got outta town on a boat going to  
Southern islands  
Sailin' a reach before a following sea  
She was makin' for the trades on the  
outside  
And the downhill run to Papeete  
Off the wind on this heading lie the  
Marquesas  
We got eighty feet of the waterline  
Nicely makin' way  
In a noisy bar in Avalon I tried to call  
you  
But on a midnight watch I realized  
Why twice you ran away.

Think about, think about how many  
times I have fallen  
Spirits are usin' me  
Larger voices callin'  
What heaven brought you and me  
Cannot be forgotten  
I have been around the world  
Lookin' for that woman girl  
Who knows love can endure  
And you know it will  
And you know it will  
Ooh ooh ooh ooh  
Ooh ooh ooh ooh

this way  
Because the truth you might be  
running from is so small  
But it's as big as the promise  
The promise of a comin' day  
So I'm sailing for tomorrow  
My dreams are a-dying  
And my love is an anchor tied to you  
Tied with a silver chain  
I have my ship and all her flags are a-flying  
She is all that I have left  
And music is her name.

Think about, think about how many  
times I have fallen  
Spirits are usin' me  
Larger voices callin'  
What heaven brought you and me  
Cannot be forgotten  
I have been around the world  
Lookin' for that woman girl  
Who knows love can endure  
And you know it will  
And you know it will  
Ooh ooh ooh ooh  
Ooh ooh ooh ooh  
So we cheated and we lied and we  
tested  
And we never failed to fail  
It was the easiest thing to do  
You will survive being bested  
Somebody fine will come along and  
make me forget about lovin' you  
And the Southern Cross.

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## SWEET TIME

(As recorded by REO Speedwagon)

KEVIN CRONIN

When I awaken  
Feelin' no pain  
Visibly shaken  
Waitin' to touch you again  
My temperature's risin'  
But I'm fallin' a bit behind  
And that ain't so surprising  
We're gonna take our own sweet  
time.

Baby we can take our own sweet  
time  
And spend it when we want to  
'Cus it's yours and mine  
Let our love come easy and we find  
We can make it  
And we'll take our own sweet time.

I know when I hold you  
It's a feelin' I can't explain  
But I never told you  
I couldn't take it again

But now I am ready  
I am ready to make you mine  
So I'm holdin' steady  
And we're gonna take our own sweet  
time.

Baby we can take our own sweet  
time  
And spend it when we want to  
'Cus it's yours and mine  
Let our love come easy and we find  
We can make it  
And we'll take our own sweet time.  
(Repeat)

Baby we can take our own sweet  
time  
And spend it when we want to  
'Cus it's yours and mine  
Let our love come easy and we find  
We can make it  
And we'll take our own  
We can make it  
And we'll take our own  
We can make it  
And we'll take our own sweet time.

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sion.

## GOODY TWO SHOES

(As recorded by Adam Ant)

ADAM ANT  
MARCO PIRRONI

With the heartbreak open  
So much you can't hide  
Put on a little makeup, makeup  
Make sure they get your good side,  
good side  
If the words unspoken get stuck in  
your throat  
Send a treasure token, token,  
Write it on a pound note, pound  
note.

Goody two, goody two  
Goody, goody two shoes  
Goody two, goody two  
Goody, goody two shoes  
You don't drink, don't smoke  
What do you do  
You don't drink, don't smoke  
What do you do  
The subtle innuendos follow  
There must be something inside.

We don't follow fashion  
That would be a joke  
You know we're gonna set them, set  
them  
So ev'ryone can take note, take note  
When I saw you kneeling  
Crying words that you mean  
Opening the eyeballs, eyeballs  
Pretending that you're Al Green, Al  
Green.

Goody two, goody two  
Goody, goody two shoes  
Goody two, goody two  
Goody, goody two shoes  
You don't drink, don't smoke  
What do you do  
You don't drink, don't smoke  
What do you do  
The subtle innuendos follow  
There must be something inside.

No one's gonna tell me  
What's wrong and what's right  
Or tell me who to eat with, sleep with  
Or foul up on the big fight, big fight  
Look out or they will tell you you're a  
superstar  
Two weeks and you're an all time  
legend  
I think the games have gone much  
too far  
If the words unspoken get stuck in  
your throat  
Send a treasure token, token  
Write it on a pound note, pound  
note.

Don't drink, don't smoke  
What do you do  
You don't drink, don't smoke  
What do you do  
The subtle innuendos follow  
There must be something inside,  
inside.

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## EYE OF THE TIGER (The Theme From "Rocky III")

(As recorded by Survivor)

JIM PETERIK  
FRANK SULLIVAN III

Risin' up  
Back on the street  
Took my time  
Took my chances  
Went the distance now I'm back on  
my feet  
Just a man and his will to survive.

So many times  
It happens too fast  
You trade your passion for glory  
Don't lose your grip  
On the dreams of the past  
You must fight just to keep them  
alive.

It's the eye of the tiger  
It's the thrill of the fight  
Risin' up to the challenge of our rival  
And the last known survivor stalks  
his prey in the night  
And his fortune must always be eye  
Of the tiger.

Face to face  
Out in the heat  
Hangin' tough, stayin' hungry  
They stack the odds  
Still we take to the street  
For the kill with the skill to survive.

It's the eye of the tiger  
It's the thrill of the fight  
Risin' up to the challenge of our rival  
And the last known survivor stalks  
his prey in the night  
And his fortune must always be eye  
Of the tiger.

Risin' up  
Straight from the top  
Had the guts, got the glory  
Went the distance  
Now I'm not gonna stop  
Just a man and his will to survive.

It's the eye of the tiger  
It's the thrill of the fight  
Risin' up to the challenge of our rival  
And the last known survivor stalks  
his prey in the night  
And his fortune must always be eye  
Of the tiger.

The eye of the tiger  
The eye of the tiger  
The eye of the tiger.

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## NO ONE LIKE YOU

(As recorded by Scorpions)

RUDOLF SCHENKER  
KLAUS MEINE

Girl it's been a long time that we've  
been apart  
Much too long for a man who needs  
love  
I miss you since I've been away  
Babe it wasn't easy to leave you  
alone  
It's getting harder each time that I go  
If I had the choice  
I would stay.

There's no one like you  
I can't wait for the nights with you  
I imagine the things we'll do  
I just wanna be loved by you.

No one like you  
I can't wait for the nights with you  
I imagine the things we'll do

## DON'T FIGHT IT

(As recorded by Kenny Loggins with  
Steve Perry)

KENNY LOGGINS  
STEVE PERRY  
DEAN PITCHFORD

Live long enough you're bound to  
find  
Moonshine'll make a man go blind  
Never can tell what the brew will do  
But there's times you'll wind up  
feelin' so fine.

Some women seem to have a knack  
They'll turn you on and leave you flat  
Never can tell who's playin' for  
keeps  
So tell me now what's holding you  
back  
I know your heart can take it.

Don't fight it  
Don't fight it  
Don't fight it  
It'll do your heart so good  
Don't fight it  
Don't fight it  
Don't fight it  
It'll do your heart so good  
Don't fight it  
Don't fight it  
Don't fight it  
It'll only do you good.

Don't fight it'll do your heart so good  
Do what mama do  
Do what daddy do

I just wanna be loved by you.

Girl there are really no words strong  
enough  
To describe all my longing for love  
I don't want my feelings restrained  
Ooh babe I just need you like never  
before  
Just imagine you'd come through  
this door  
You'd take all my sorrow away.

There's no one like you  
I can't wait for the nights with you  
I imagine the things we'll do  
I just wanna be loved by you.

No one like you  
I can't wait for the nights with you  
I imagine the things we'll do  
I just wanna be loved by you.  
(Repeat)

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When you gonna make up your  
mind

You can run but love will find you  
Ready or not here it comes.

Some people when they hear a  
groove  
Shake their heads 'cause they just  
can't approve  
Well I turn up the music till it's  
shakin' the sky  
Is everybody ready to move.

There's times you wanna shake  
yourself  
There's nights you wanna yell for  
help  
You can fly when you're standing  
still  
'N there's nothing wrong with  
raising some hell  
Tonight we're gonna raise it.

Don't fight it  
Don't fight it  
Don't fight it  
Don't fight it  
Don't fight it.

Don't fight it  
Don't fight it  
Don't fight it'll do your heart so good  
Don't fight it  
Don't fight it  
Don't fight it  
Don't fight it.

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## EMOTIONS IN MOTION

(As recorded by Billy Squier)

BILLY SQUIER

Bend your back by the light o' the  
sun

You come to the business  
You're the number one ooh yeah  
When twilight comes you're a  
runner in the night  
It turns you on like a hot tail-light

Get down  
You really get down  
You never let down  
Come down  
You never come down  
You never come down.

Emotions in motion  
Emotions in motion yeah  
Emotions in motion  
Emotions in motion.

Back street boy gonna sell you some  
sin

He'll wind you up  
He gonna suck you in  
The blood say yes  
The mind say no  
The voice in your ear say you go, go,

Run down  
You really run down  
You really run down  
Cool down  
You never cool down  
You better cool down.

Emotions in motion  
Emotions in motion yeah  
Emotions in motion  
Emotions in motion.

Give yourself to a life of extremes  
You're into the action  
It's a part of your dream  
There're some things you never can  
tell

When the door lies open  
Throw your coins in the well  
Get down  
You really get down  
You really get down  
Right now  
You want it right now  
Hold tight now.

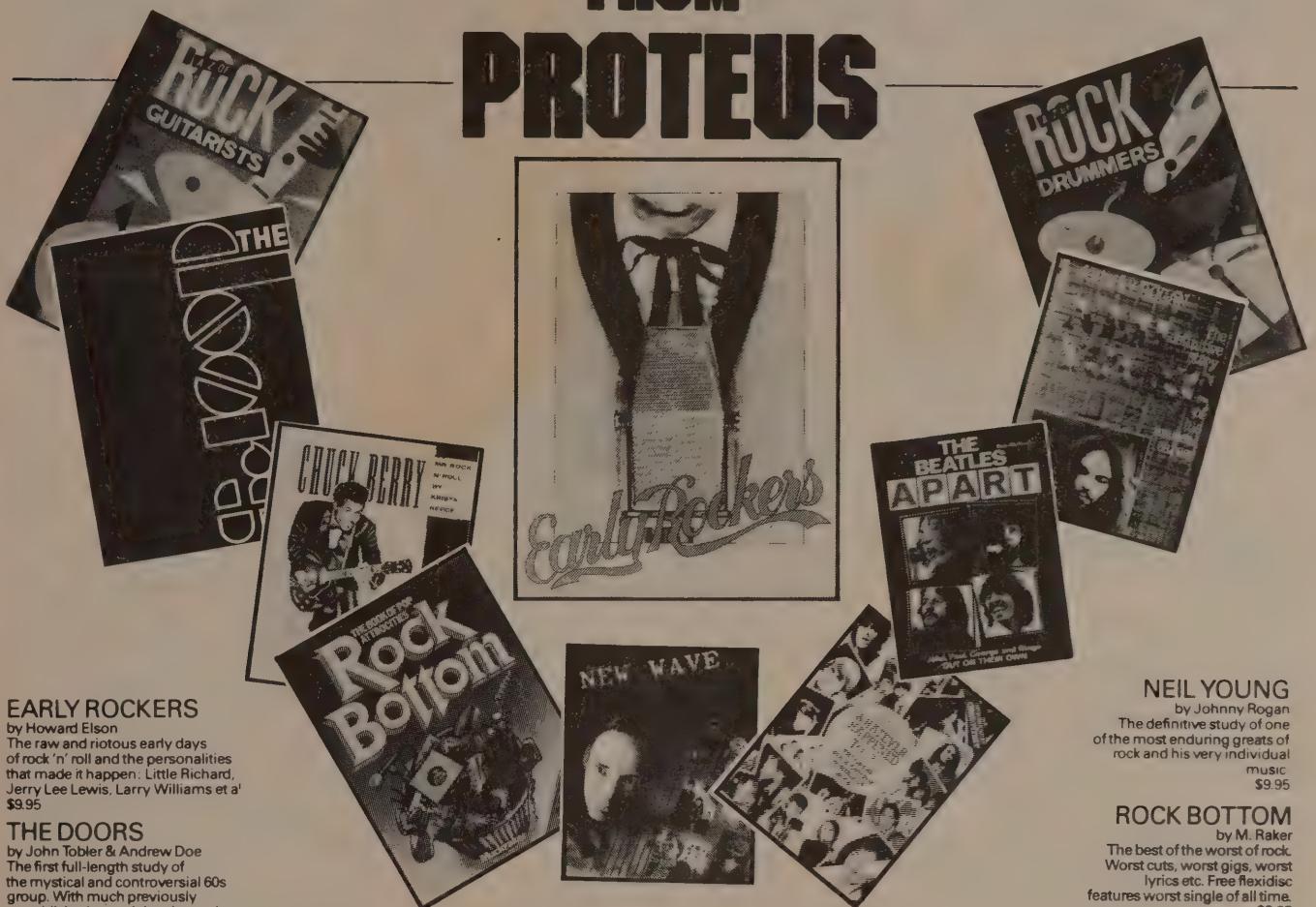
Emotions in motion  
Emotions in motion  
Emotions in motion  
Emotions in motion.

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## YOU GOT LUCKY

(As recorded by Tom Petty and the Heartbreakers)

TOM PETTY  
MIKE CAMPBELL

You better watch what you say  
You better watch what you do to me  
Don't get carried away  
Girl if you can do better than me  
Go  
Yeah go  
But remember.

Good love is hard to find  
Good love is hard to find  
You got lucky babe  
You got lucky babe  
When I found you.

You put a hand on my cheek  
And then you turn your eyes away

If you don't feel complete  
If I don't take you all of the way  
Then go  
Yeah go  
But remember.

Good love is hard to find  
Good love is hard to find  
You got lucky babe  
You got lucky babe  
When I found you.  
Yeah go  
Just go  
But remember.

Good love is hard to find  
Good love is hard to find  
You got lucky babe  
You got lucky babe  
When I found you.

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## ONLY THE LONELY

(As recorded by the Motels)

MARTHA DAVIS

We walked the loneliest mile  
We smile without any style  
We kiss altogether wrong  
No intention.

We lied about each others drinks  
We lived without each other thinkin'  
What anyone would do  
Without me an' you.  
It's like I told you  
Only the lonely can play.  
So hold on here we go  
Hold on to nothin' we know  
I feel so lonely

Way up here.

We mention the time we were  
together  
So long ago well I don't remember  
All I know  
Is it makes me feel good now.  
It's like I told you  
Only the lonely can play  
Only the lonely  
Only the lonely can play.  
Only the lonely  
Only the lonely can play  
It's like I told you  
Only the lonely can play  
Only the lonely  
Only the lonely can play.

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## PLAY THE GAME TONIGHT

(As recorded by Kansas)

KERRY LIVGREN  
PHIL EHART  
RICH WILLIAMS  
DANNY FLOWER  
R. FRAZIER

You think that something's  
happening  
And it's bigger than your life  
But it's only what you're hearing  
Will you still remember  
When the morning light has come  
Will the songs be playing over and  
over  
Till you do it all over again.

Play, play the game tonight  
Can you tell me if it's wrong or right  
Is it worth the time  
Is it worth the price  
Do you see yourself in the white  
spotlight  
Then play the game tonight.  
And when the curtains open  
To the roaring of the crowd  
You will feel it all around you  
Then it finally happens  
And it's all come true for you  
And the songs are playing over and  
over  
Till you do it all over again.

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10019.

## WHAT KIND OF FOOL AM I

(As recorded by Rick Springfield)

RICK SPRINGFIELD

I wonder who she's seein' tonight  
Is she really goin' out with him  
He's not her type  
And doin' all the things  
She used to do to me  
Well I'd say somethin' to her  
But I get so jealous  
When I think of her lovin' somebody  
else  
And I can't think why we ever let go  
I must have been crazy.  
Tell me  
What kind of fool am I  
To just let go  
To just let go like that  
What kind of fool am I  
To lose you.

She was cold sometimes  
But she made me feel alive  
She was such a spoiled baby  
But baby she could love  
And she loved me like nobody ever  
will again  
I thought we'd be together  
When the world ran down  
When the curtain fell  
And the lights came up  
But the gods or whatever make the  
world go 'round  
Shuffled when they should've cut.  
Tell me  
What kind of fool am I  
To just let go  
To just let go like that  
What kind of fool am I  
To lose you.

Did it come too easy to the two of us  
Did we go too wrong to ever make it  
right  
Were we too busy checkin' out the  
left hand  
That we didn't see the right  
Oh tell me  
That we didn't see the right  
Oh tell me  
What kind of fool am I  
To just let go  
To just let go like that  
What kind of fool am I  
Oh baby please  
Oh baby please come back  
I meant to say in time baby  
We could work it out  
But I never meant to say goodbye  
Tell me  
What kind of fool am I  
What kind of fool am I  
What kind of fool am I  
To lose you.

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At last, no matter what you have tried, no matter what you have done, if you are a normally healthy person, you can gain up to 5, 10, 15 pounds or more safely, surely, pleasantly, and that's a guaranteed money-back fact.

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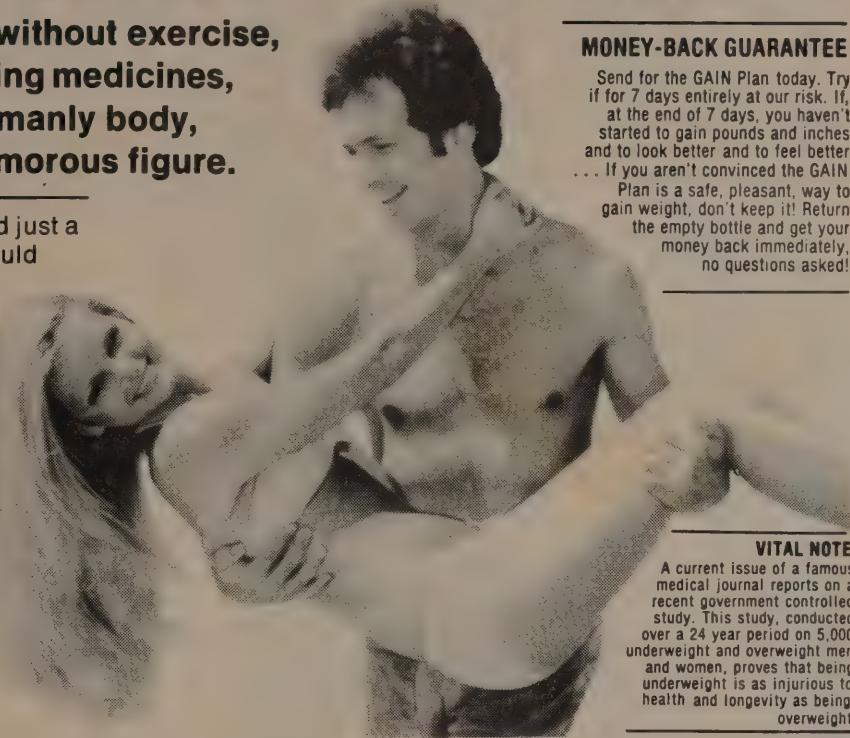
This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

#### HERE'S ALL YOU DO

Before meals, or whenever you feel like it, you take delicious, chewable, nutritionally fortified GAIN tablets and that's it! No other medication to take. Nothing difficult or unpleasant to do, and without even being aware of it, a wonderfully exciting change takes place.

Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to meal-times, and without even realizing it, you start to eat more and almost immediately the weight gaining process begins!

As you follow your GAIN Plan which includes nutritional high calorie menus. You add pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the fantastic transformation that occurs . . . as thin, unattractive areas start to develop into new magnetic appeal. You'll be



thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

#### THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear . . . if you are ashamed of the way you look in a bathing suit . . . embarrassed because your legs are too thin and spindly . . . your chest is too flat . . . your arms aren't the full, rounded limbs they were meant to be . . . If you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh . . . so fulfilling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

#### HERE IS OUR OFFER . . .

We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straightforward offer . . .

Try the fabulous new GAIN Plan in your

#### GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

#### MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better . . . if you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

#### VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt . . . even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and at least you have had the satisfaction of trying it at our expense.

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

#### — MAIL NO-RISK COUPON TODAY —

GAIN PRODUCTS CORP. Dept. G 681  
Box 2346, Carbondale, Ill. 62901

Please send my package of GAIN Plan immediately with the understanding that if I am not satisfied, I may have my money back, no questions asked.

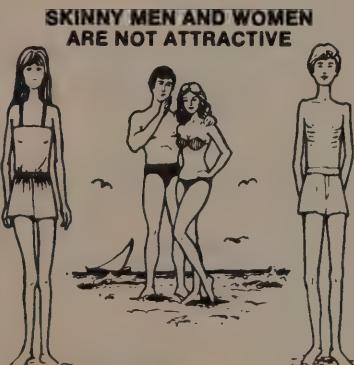
One GAIN PLAN for \$9.98  
 SAVE \$2.00! Order 2 for \$17.96  
 SAVE \$5.00! Order 3 for \$25.00  
Enclosed is \$ \_\_\_\_\_  
 cash,  check or  money order

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ADDRESS \_\_\_\_\_

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STATE \_\_\_\_\_ ZIP \_\_\_\_\_



. . . a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.

## THE LOOK OF LOVE

(As recorded by ABC)

MARK WHITE  
MARTIN FRY  
STEPHEN SINGLETON  
DAVID PALMER

When your world is full of strange arrangements  
And gravity won't pull you through  
You know you're missing out on something  
Well that something depends on you.  
All I'm saying  
It takes a lot to love you  
All I'm doing  
You know it's true  
All I mean now  
There's one thing yes one thing that turns this gray sky to blue.  
That's the look, that's the look, the look of love  
That's the look, that's the look, the look of love  
That's the look, that's the look, the look of love.  
When your girl has left you out on the pavement (Goodbye)  
Then your dreams fall apart at the seams  
Your reason for living's your reason for leaving  
Don't ask me what it means.

Who got the look  
I don't know the answer to that question  
Where's the look  
If I knew I would tell you  
What's the look  
Look for your information

Yes there's one thing, the one thing that still holds true  
What's that.

That's the look, that's the look, the look of love  
That's the look, that's the look, the look of love  
That's the look, that's the look, the look of love.  
(Repeat)

If you judge a book by the cover  
Then you judge the look by the lover  
I hope you'll soon recover  
Me I go from one extreme to another.  
And all my friends just might ask me  
They say "Martin maybe one day you'll find true love"  
And I say "Maybe there must be a solution to  
The one thing, the one thing we can't find."  
That's the look, that's the look  
Sisters and brothers  
That's the look, that's the look  
Should help each other  
That's the look, that's the look  
Oh oh oh  
Heavens above  
That's the look, that's the look  
Hip hip hooray ay  
That's the look, that's the look  
Yippee ai yippee aiay  
That's the look, that's the look  
Be lucky in love  
Look of love.

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## I'M LEAVING

(As recorded by Taxxi)

JEFFREY NEAD  
COLIN PAYNE

While the city sleeps  
I wander the streets  
Wanting it some other way  
My clothes in a bag  
Tired muscles sag  
I've come to the end of my stay.  
  
I walk through the rain  
Time pours down the drain  
Exhausted but I can't close my eyes  
I know that I tried  
But there's too much to hide  
And I want to stop feeding you lies.  
  
I don't know how to say I'm leaving  
Oh I don't know how to say I'm leaving.

It still feels the same  
There's smoke but no flame  
You know that I'll never belong  
Your fire so warm  
My shelter from storm  
Whatever the cost I'm not wrong.

I don't know how to say I'm leaving  
Oh I don't know how to say I'm leaving.

Any words I choose  
Still both of us lose  
They're my dreams we both have to pay  
My driving ambition  
Leaves no choice in decision  
I won't face another cold day.

I don't know how to say I'm leaving  
I don't know how to say I'm leaving.

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## ABRACADABRA

(As recorded by the Steve Miller Band)

STEVE MILLER

Every time you call my name  
I heat up like a burning flame  
A burning flame full of desire  
Kiss me baby let the fire get higher.

I heat up  
I can't cool down  
You got me spinnin'  
'Round and 'round  
'Round and 'round and 'round it goes  
Where it stops nobody knows.

Abra abra cadabra  
I want to reach out and grab ya  
Abra abra cadabra  
Abracadabra.

You make me hot  
You make me sigh  
You make me laugh  
You make me cry  
Keep me burnin' for your love  
With the touch of a velvet glove.

Abra abra cadabra  
I want to reach out and grab ya  
Abra abra cadabra  
Abracadabra.

I feel magic in your caress  
I feel magic when I touch your dress  
Silk and satin, leather and lace  
Black panties with an angel's face  
I hear those words that you always say.

Abra abra cadabra  
I want to reach out and grab ya  
Abra abra cadabra  
Abracadabra.

Every time you call my name  
I heat up like a burnin' flame  
Burnin' flame full of desire  
Kiss me baby let the fire get higher.

I heat up  
I can't cool down  
The situation goes 'round and 'round.

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# HIT PARADER

## HEAVY METAL HOTLINE

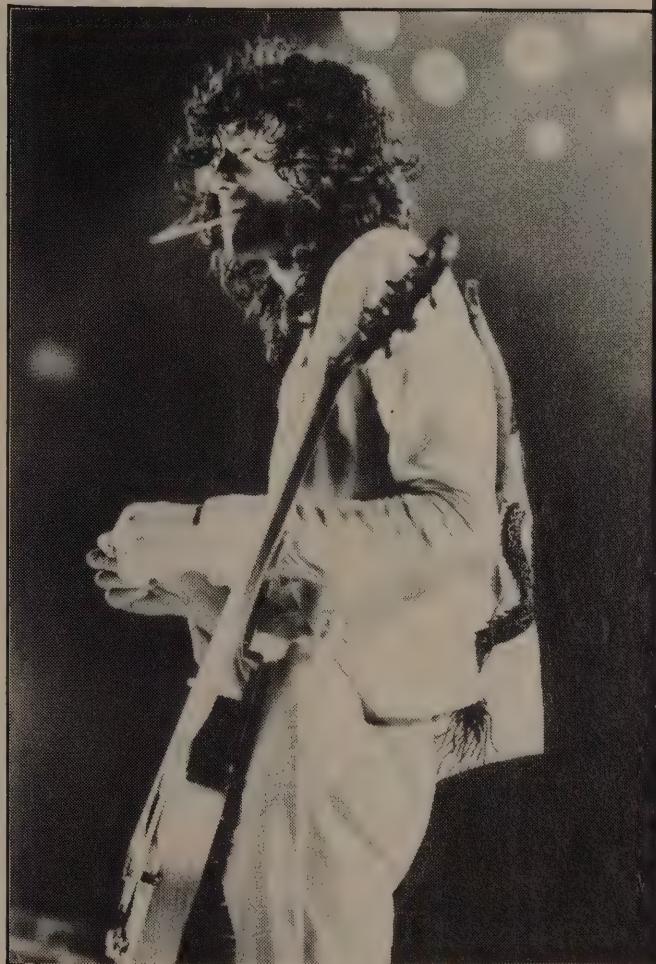
Over the last few months **Hit Parader's** HEAVY METAL HOTLINE has emerged as the most popular rock newsletter in the world. The HOTLINE is your pass into the inner sanctums of headbanger rock and roll; a bi-weekly report crammed with behind-the-scenes info on all your favorite metal masters. What's Ozzy up to? How can you get in touch with David Lee Roth? What's happening with up-and-comers like Iron Maiden, Def Leppard and Krokus? Who's touring in your town?

It's all in the HOTLINE, the newsletter that's mailed directly to you. (It's not available on newsstands.) You'll get to read exclusive interviews with Angus Young, Jimmy Page and Rob Halford, and be first to know the inside info that we can't always print in **Hit Parader**.

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NEVER REGRET IT!

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This mystery man recently took a break from recording to speak to the HOTLINE.

**HIT PARADER'S HEAVY METAL HOTLINE**  
CHARLTON BLDG. DEPT. HPYF83  
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(Please Print)

## GYPSY

(As recorded by Fleetwood Mac)

### STEVIE NICKS

So I'm back to the velvet underground  
Back to the floor that I love  
To a room with some lace and paper  
flowers  
Back to the gypsy that I was  
To the gypsy that I was.

And it all comes down to you  
Well you know that it does  
Well lightning strikes, maybe once,  
maybe twice  
Ah and it lights up the night  
And you see your gypsy  
You see your gypsy.

To the gypsy that remains  
Faces freedom with a little fear  
I have no fear  
I have only love  
And if I was a child  
And the child was enough  
Enough for me to love  
Enough to love.

She is dancing away from me now  
She was just a wish  
She was just a wish  
And a memory is all that is left for  
you now  
You see your gypsy oh  
You see your gypsy ooh ah.

Lightning strikes, maybe once,  
maybe twice  
And it all comes down to you  
And it all comes down to you  
Lightning strikes, maybe once,  
maybe twice  
And it all comes down to you.

I still see your bright eyes, bright  
eyes  
And it all comes down to you  
I still see your bright eyes, bright  
eyes  
And it all comes down to you  
I still see your bright eyes, bright  
eyes  
(She was just a wish)  
(She was just a wish)  
And it all comes down to you  
Lightning strikes, maybe once,  
maybe twice  
And it all comes down to you.

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## CAUGHT UP IN YOU

(As recorded by 38 Special)

DON BARNES  
JEFF CARLISI  
JIM PETERIK

I never knew there'd come a day  
When I'd be sayin' to you  
"Don't let this good love slip away  
Now that we know that it's true"  
Don't, don't you know the kind of  
man I am  
No, said I'd never fall in love again  
But it's real and the feeling comes  
shining through.

I'm so caught up in you little girl  
And I never did suspect a thing  
So caught up in you little girl  
That I never want to get myself free  
And baby it's true  
You're the one  
Who caught me baby you taught me  
How good it could be.

It took so long to change my mind  
I thought that love was a game  
I played around enough to find  
No two are ever the same  
You made me realize the love I'd  
missed  
So hot love I couldn't quite resist  
When it's right the light just comes  
shining through.

I'm so caught up in you little girl  
You're the one that's got me down  
on my knees

So caught up in you little girl  
That I never want to get myself free  
And baby it's true  
You're the one  
Who caught me baby you taught me  
How good it could be.

Fill your days and your nights  
No need to ever ask me twice oh no  
Whenever you want me  
And if ever comes a day  
When you should turn and walk  
away oh no  
I can't live without you  
I'm so caught up in you.

Yeah yeah yeah  
And if ever comes a day  
When you should turn and walk  
away oh no  
I can't live without you  
I'm so caught up in you little girl  
You're the one that's got me down  
on my knees

So caught up in you little girl  
That I never want to get myself free  
And baby it's true  
You're the one  
Who caught me baby you taught me  
How good it could be little girl  
You're the one that's got me down  
on my knees  
So caught up in you little girl  
That I never want to get myself free  
And baby it's true  
You're the one  
Who caught me and taught me  
You got me so caught up in you.

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## BURNING DOWN ONE SIDE

(As recorded by Robert Plant)

ROBERT PLANT  
ROBBIE BLUNT  
JEZZ WOODROFFE

Slipped through the window by the  
back door  
Caught short in transit with my love  
Jumped up, fell back, cut off from  
romance  
How could I fall without a shove.  
Tiptoed like thunder on my feelings  
You rock me gently with your sighs  
My knees are weak, my head is  
reeling  
Consumed by fire in your eyes  
Slipped in and shattered my  
defenses  
Just playin' hooky with my heart  
Slipped through the window by the  
back door  
And took a piece of my poor heart  
Yes my poor heart.

Oh try as I might  
Try as I may  
Yes I'll try anything to make you stay  
'Cause I need your love  
Yes I need your love  
Yes I need your love  
Oh I need your love  
I'm lookin' high, I'm lookin' low  
Tryin' to find where did my baby go  
Gotta find out why she ran away  
I don't know where did my baby stay  
Try as I might  
Try as I may  
I'll try anything to make you stay.  
Fire down the Boulevard d'Amour  
Shot through the neon light  
Hot foot through alleys, check the  
doorways  
Try that old parkin' lot on Ninth.  
Three-course kissin' in the same  
place  
Oh that don't help me none no more  
I've been away so long and dreamin'  
Little girl ain't I seen you before.

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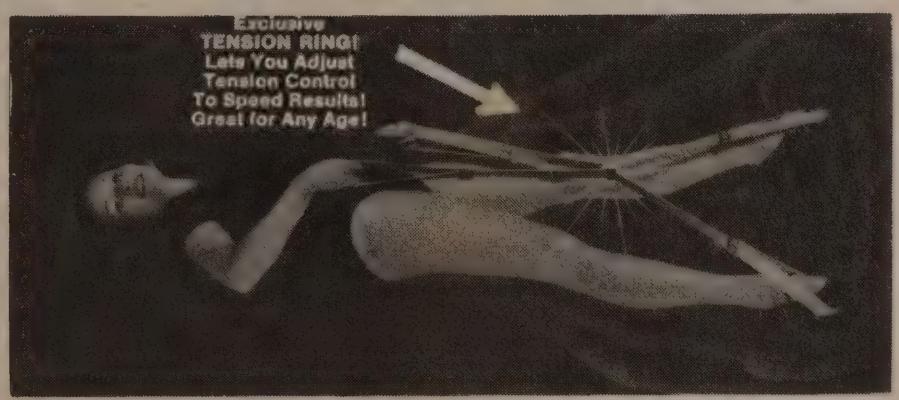
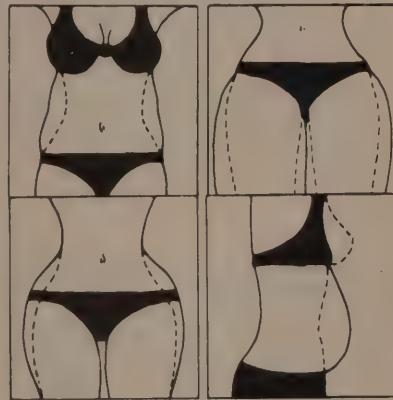
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Ike Berger Today.

## Turn Belly Fat into a Rock-Hard Lean Stomach with the amazing Speed Shaper



"I'm over 50 and I thought my fat and flab was with me for life...SYNOMETRICS 'burned' it off in only 7 days. In fact results came so fast I had to cut my daily 7 minute workout to 5 minutes to slow down the slimming process. It's the most amazing method I've ever tried...and I've tried just about every gadget and gimmick I've seen in magazines and TV."



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### IKE BERGER explains SYNOMETRICS™...the new EASY speed method for figure beauty

What is SYNOMETRICS? You've probably heard about the Isotonic and Isometric principle of body dynamics for years. Each method has its own believers and supporters. I used BOTH methods in my daily training. Finally, I developed a special exercise unit that employed BOTH methods AT THE SAME TIME in one device. The effect was simply amazing. I was able to keep in trim, slim shape in only a fraction of the time I previously needed!

### The Science of SYNOMETRICS

I later learned the scientific reason for this amazing result. It's called SYNER-

GISM—meaning that when you combine two methods the result is greater than the both of them separately. I now called my new discovery SYNOMETRICS and developed a special exercise unit I call the SPEED SHAPER. And that's just what it is...a speed method to give you results in minutes, NOT hours! Now...build yourself a "fantastic looking body" with the incredible SYNOMETRICS—the invention that works on the exciting new scientific concept of ISOTONIC + ISOMETRIC.

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If the SPEED SHAPER unit can really start shaping me up in just days, and I mean ALL OVER (legs, thighs, hips, waist), I will keep it and use it...otherwise, I will want a full refund. Rush SPEED SHAPER to me.

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## STILL IN THE GAME

(As recorded by Steve Winwood)

STEVE WINWOOD  
WILL JENNINGS

Here's to gamblers who hold to the game through the hard times  
They don't lose their aim  
And they hope for time on their side  
And they keep a ticket to ride.  
Two believers their soul in their hand they keep watching  
For signs in the land  
And they stand there watchin' the sky  
And they stand there ready to fly.  
Here's to never letting go  
Though sometimes it does get lonely  
I still walk out in the mornin' light  
Just to see what is there  
I hear music in silent nights

Searching I find the reason to care  
One heart moving still the same  
Still in the game.  
Here's to lovers who reach for it all  
Never matching the rise with the fall  
And they just can't leave it alone  
And they want it all till it's gone.

Here's to players who can't leave their song  
And it haunts them their night is so long  
'Cause there's music there in their mind  
From a world they're trying to find.

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## YOU KEEP RUNNIN' AWAY

(As recorded by 38 Special)

DON BARNES  
JEFF CARLISI  
JIM PETERIK

I hear your high heels clickin' down the boulevard  
You got your suitcase in hand  
Guess you're takin' it hard  
You swear you'll never trust another man  
Ah but I know that you will  
It's just a question of when.

So open up your eyes to the light  
You've been far too alone for too many nights  
Oh some day, some way, somewhere love is gonna find you  
Somehow someone is gonna beg you to stay.

But you keep on runnin'  
You keep runnin'  
You keep on runnin' away.

I hear it whispered in the neighborhood  
At one time you were the best  
It was just understood  
Then someone came and took you for a fool  
The word is out on the street  
That love is lookin' for you.

So open up your eyes to the light  
You've been far too alone for too many nights  
Oh some day, some way, somewhere love is gonna find you  
Somehow somewhere

Don't look now  
I'm comin' up behind you.  
But you keep runnin'  
You keep runnin'  
You keep on runnin' away  
Yes you do baby.  
So don't be fooled  
You got me comin'  
I ain't no fool  
You keep me runnin' and I don't know why  
No I don't know why  
So open up  
Don't be afraid baby  
Is there someone standin' in our way  
Won't you tell me why  
Don't you tell me goodbye.

Oh some day, some way, somewhere love is gonna find you  
Somehow someone is gonna beg you to stay  
Baby somehow somewhere  
Don't look now  
I'm comin' up behind you  
But you keep runnin'  
You keep runnin'  
You keep on runnin' away  
But you keep on runnin'  
You keep runnin'  
You keep on runnin' away  
But you keep on runnin'  
You keep runnin' away  
But you keep on runnin'  
You keep runnin' away  
But you keep on runnin'

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## KEEP THE FIRE BURNIN'

(As recorded by REO Speedwagon)

KEVIN CRONIN

Keep the fire burnin'  
Let it keep us warm  
The world will keep on turnin'  
Let it turn you on  
And let us not stop learnin'  
We can help one another be strong  
Let us never lose our yearn' To keep the fire burnin' all night long.

You've been changin' so much  
I'm not sure you're in touch with what's real  
You just come and you go  
Never letting me know how you feel  
And I'm livin' here in doubt  
There's so much to talk about  
I know that we can work it out.

We can keep the fire burnin'  
Let it keep us warm  
The world will keep on turnin'  
Let it turn you on  
And let us not stop learnin'  
We can help one another be strong  
Let us never lose our yearn' To keep the fire burnin' all night long.

We've been thru this enough  
It gets rough but there's nowhere to run  
This is where we belong  
We are strong we can never give up  
If we wanted to we could  
But we've always understood  
To keep lookin' for the good.

Ooh keep the fire burnin'  
Let it keep us warm  
The world will keep on turnin'  
Let it turn you on  
And let us not stop learnin'  
We can help one another be strong  
Let us never lose our yearn' To keep the fire burnin'.  
(Repeat)

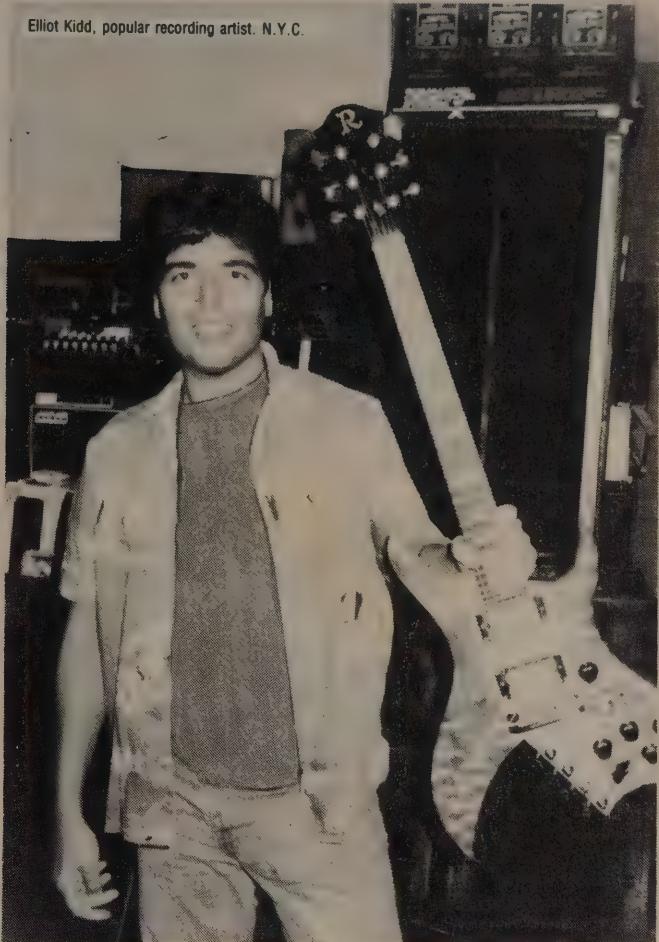
Keep the fire burnin'  
Keep the fire burnin'  
Keep the fire burnin'  
Keep the fire burnin'.

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## I RAN

(As recorded by A Flock Of Seagulls)

SCORE  
SCORE  
MAUDSLEY  
REYNOLDS

I walked along the avenue  
I never thought I'd meet a girl like  
you  
Meet a girl like you  
With auburn hair and tawny eyes  
The kind of eyes that hypnotise me  
thru'  
Hypnotise me thru'.

And I ran  
I ran so far away  
I just ran  
I ran all night and day  
I couldn't get away.

A cloud appears above your head  
A beam of light comes shining down  
on you  
Shining down on you  
The cloud is moving nearer still

## LOVE ME TOMORROW

(As recorded by Chicago)

DAVID FOSTER  
PETER CETERA

She said it's lonely here tonight  
She's always sad when she's alone  
She said, "I need you here tonight"  
She couldn't wait 'till I get home  
She loves me  
And that's all I need to know  
She's part of my life  
Just a part I won't let go  
Then she said.

"Love me tomorrow  
Won't you please promise me  
Love me tomorrow like today  
Love me tomorrow  
Hurry back  
Can't you see  
I need you more than yesterday".

You know it's always cold at night  
It's always lonely 'till the dawn  
And though it's not what we both  
want  
Knowing she's there I'll carry on  
Because she loves me  
And that's all I need to know  
She's part of my life  
Just a part I won't let go  
Then she said.

Arora Borealis comes in view  
Arora comes in view.

And I ran  
I ran so far away  
I just ran  
I ran all night and day  
I couldn't get away.

Reached out a hand to touch your  
face  
You're slowly disappearing from my  
view  
Disappearing from my view  
Reached out a hand to try again  
I'm floating in a beam of light with  
you  
A beam of light with you.

And I ran  
I ran so far away  
I just ran  
I ran all night and day  
And I ran  
I ran so far away  
I just ran  
I couldn't get away.

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## I FOUND SOMEBODY

(As recorded by Glenn Frey)

GLENN FREY  
JACK TEMPCHIN

I never thought it could happen  
It was the furthest thing from my  
mind  
I just turned my back on a sad love  
affair  
Was try'n' to leave it all behind  
That's when I met you  
I just couldn't say no  
One look in your eyes  
And I said here I go.

I found somebody  
I found somebody to love  
I found somebody  
I found somebody to love.

I'd seen so much deceivin'  
I almost stopped believin'  
I'd ever fall in love again  
I was runnin' around hidin' my heart  
Fakin' it with all of my friends  
I was down on my luck  
That's when you came along  
You put me back on my feet  
You got me singin' this song.

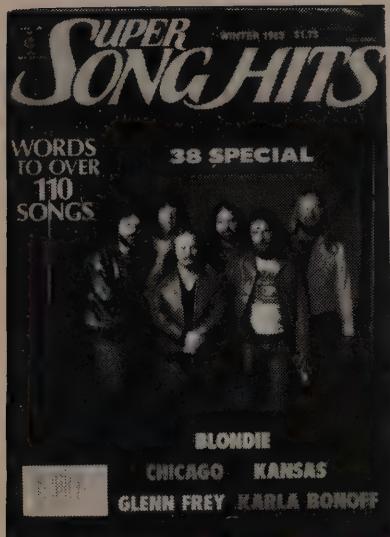
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I found somebody to love  
I found somebody  
I found somebody to love  
And she loves me in the midnight  
hour.

You know ever since I found you  
And put my arms around you  
I don't need a doggone thing  
You know that ev'ry day is such a  
beautiful day  
I want the whole world to dance and  
sing  
So don't you dare hang your head  
Don't you dare be blue  
If it can happen to me  
It can happen to you  
And you'll be singing this song.

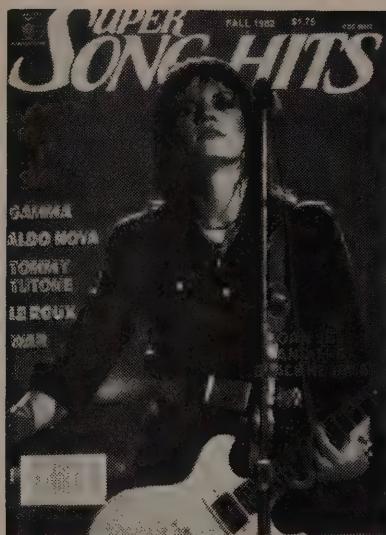
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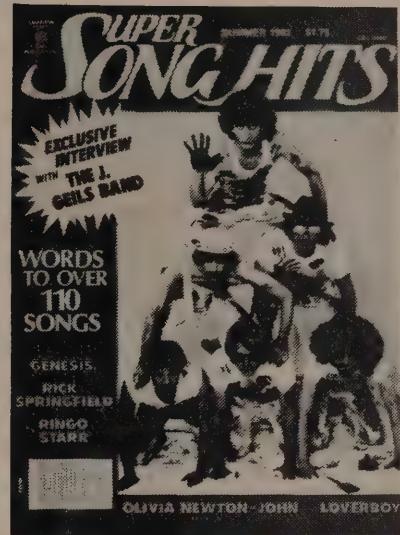
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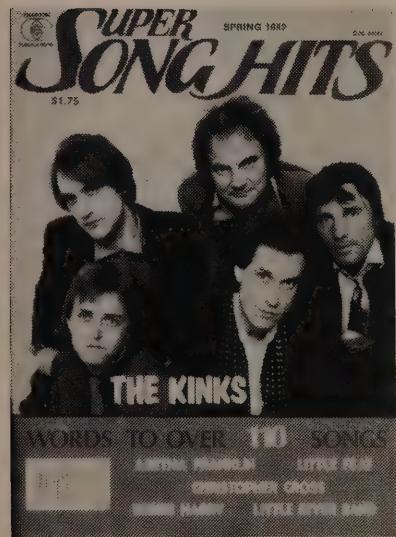
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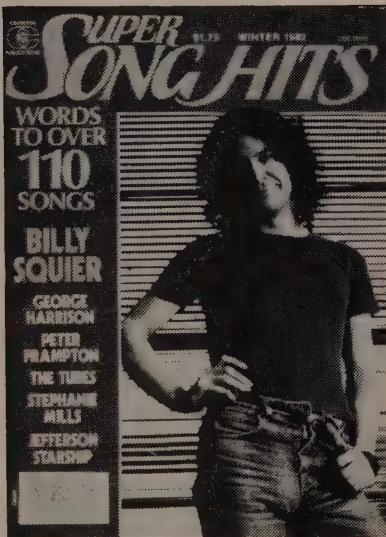
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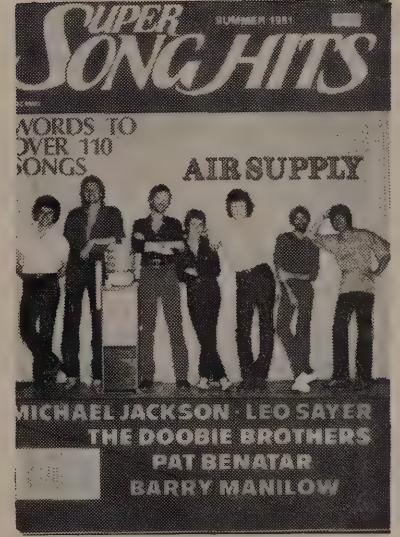
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# WATCHA GONNA DO

(As recorded by *Chilliwack*)

BILL HENDERSON  
BRIAN MacLEOD

Whatcha gonna do when I'm gone  
Whatcha gonna do  
Whatcha gonna do when I'm gone  
Whatcha gonna do when I'm gone  
Whatcha gonna do  
Whatcha gonna do when I'm gone.

There's no time for changing plans  
I must leave  
It's in your hands  
I know you'll wait  
But for how long  
Whatcha gonna do when I'm gone  
When I'm away you'll go and have a  
good time  
What can I say  
Will you remember you're mine  
What will you do  
When they wanna touch ya  
What will you do  
When they wanna get ya  
I know what they'll do if you ever let

'em  
Are you gonna let 'em.

Whatcha gonna do when I'm gone  
Whatcha gonna do  
Whatcha gonna do when I'm gone  
Whatcha gonna do when I'm gone  
Whatcha gonna do  
Whatcha gonna do when I'm gone.

And when the boys all come to call  
Will ya take them in at all  
Or will you send them all away  
Whatcha gonna do when I'm gone  
Why don't you run  
And do what you wanna do  
Ain't nothin' wrong  
'Cause I'll be doin' it too  
If you give in  
I don't wanna hear it  
And if he wins  
I don't wanna see it  
Whatever you do maybe you could  
hide it  
Try to keep it quiet.

Whatcha gonna do when I'm gone  
Whatcha gonna do  
Whatcha gonna do when I'm gone  
Whatcha gonna do when I'm gone  
Whatcha gonna do  
Whatcha gonna do when I'm gone.

And when it's night and I'm not there  
When the cold is in the air  
Will you make the best of it  
With someone there to keep you  
warm.

Whatcha gonna do when I'm gone  
Whatcha gonna do  
Whatcha gonna do when I'm gone,  
gone.

Whatcha gonna do when I'm gone  
Whatcha gonna do  
Whatcha gonna do when I'm gone  
Where ya gonna be when I'm gone  
Who will be with you  
Whatcha gonna do when I'm gone  
Whatcha gonna do when I'm gone  
Whatcha gonna do  
Whatcha gonna do when I'm gone  
Where ya gonna be when I'm gone  
Who will be with you  
Whatcha gonna do when I'm gone  
Whatcha gonna do when I'm gone  
Whatcha gonna do  
Whatcha gonna do when I'm gone  
Whatcha gonna do when I'm gone.

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## ATHENA

(As recorded by *The Who*)

PETE TOWNSHEND

Athena

I had no idea how much I need her  
In peaceful times I hold her close  
and I feed her

My heart starts palpitating when I  
think my guess was wrong  
But I think I'll get along  
She's just a girl  
She's a bomb.

Athena

All I ever want to do is please her  
My life has been so settled and she's  
the reason

Just one word from her and my  
troubles are long gone  
But I think I'll get along  
She's just a girl  
She's a bomb  
She's a bomb  
Just a girl, just a girl  
Just a girl, just a girl  
Just a girl, just a girl  
She's just a girl.

Athena

My heart felt like a shattered glass in

an acid bath  
I felt like one of those flattened ants  
you find on a crazy path  
I'd have stopped myself to give her  
time  
She didn't need to ask  
Was I a suicidal psychopath  
She's just a girl  
She's a bomb  
She's just a girl  
She's a bomb  
Consumed  
There was a beautiful white horse I  
saw on a dream stage  
He had a snake the size of a sewer  
pipe livin' in his rib cage  
I felt like a pickled priest who was  
being flambed  
You've got me requisitioned blonde  
She's just a girl  
She's a bomb  
I'm happy  
She's a bomb  
I'm ecstatic  
Just a girl, just a girl  
Just a girl, just a girl  
Just a girl, just a girl  
Just a girl.

Look into the face of a child  
Measure how long you smiled  
Before the mem'ry claimed  
How long would children remain  
How long could children remain.

Athena  
You picked me up by my lapels and  
screamed "leave her"  
I felt like waking up in heaven on an  
empty meter  
And now you're stuck with a  
castrated leader  
And I hate the creep  
I didn't mean that  
She's a bomb  
I just said it  
She's a bomb  
Please  
She's a bomb.

Athena  
I had no idea how much I need her  
My life has been so settled and she's  
the reason  
Just one word from her and my  
troubles are long gone  
Ooh but I get along  
She's just a girl  
She's a bomb  
She's just a girl  
She's a bomb.

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## IT'S RAINING AGAIN

(As recorded by Supertramp)

RICK DAVIES  
ROGER HODGSON

It's raining again  
Oh no my love's at an end  
Oh no it's raining again  
You know it's hard to pretend  
Oh no it's raining again  
Too bad I'm losing a friend  
Oh no it's raining again  
Oh will my heart ever mend.

You're old enough some people say  
To read the signs and walk away  
It's only time that heals the pain  
And makes the sun come out again  
It's raining again  
Oh no my love's at an end  
Oh no it's raining again

## SHAKIN'

(As recorded by Eddie Money)

EDDIE MONEY  
RALPH CARTER  
ELIZABETH MYERS

Rose Anna's daddy  
Had a car she loved to drive  
She stole the keys one night  
And took me for a ride  
Turned up the music  
Just as loud as it could go  
Blew out the speakers  
On her daddy's radio.  
She was shakin'  
Snappin' her fingers  
She was movin' 'round and 'round  
That girl was shakin'.  
We started drinkin'  
Weren't thinking straight  
She was doin' eighty  
When she slammed on the brakes  
We got so high  
We had to pull to the side  
We did some shakin'  
Till the middle of the night.  
She was shakin'  
Snappin' her fingers  
She was up and down, 'round and 'round  
That girl was shakin'.  
I got real nervous  
She took her coat off  
She looked so pretty.  
I'm always talkin'  
Maybe talkin' too much  
I love that little girl  
And just can't get enough  
You take some lonely night  
With nowhere to go  
Just call Rose Anna  
It's a hell of a show.  
(Repeat chorus)

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Too bad I'm losing a friend.

C'mon you little fighter  
No need to get uptighter  
C'mon you little fighter  
And get back up again.

It's raining again  
Oh no my love's at an end  
Oh no it's raining again  
Too bad I'm losing a friend.

C'mon you little fighter  
No need to get uptighter  
C'mon you little fighter  
And get back up again  
Oh get back up again  
Oh fill your heart again.

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## STAND OR FALL

(As recorded by The Fixx)

PETER GREENALL  
ADAM WOODS  
CYRIL CURNIN  
CHARLES BARRETT  
JAMES WEST-ORAM

The crying parents tell their children  
"If you survive don't do as we did"  
A son explains there'll be nothing to  
do too  
A daughter says she'll be dead with  
you.  
While foreign affairs are screwing  
rotten  
Line morale has hit rock bottom  
Dying embers stand forgotten  
Talks of peace were being trodden.

Stand or fall  
State your peace tonight  
Stand or fall  
State your peace tonight.  
It's the euro theatre  
It's the euro theatre  
It's the euro theatre.  
An empty face reflects extinction  
Ugly scars divide the nation  
Desecrate the population  
There will be no exultation.  
Stand or fall  
State your peace tonight  
Stand or fall  
State your peace tonight.  
Is this the value of our existence  
Should we proclaim with such  
persistence  
Our destiny relies on conscience  
Red or blue what's the difference.

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## EVERYBODY WANTS YOU

(As recorded by Billy Squier)

BILLY SQUIER

You see 'em comin' at you every  
night  
Strung on pretension they fall for  
you at first sight  
You know their business  
You think it's a bore  
They make you restless  
It's nothin' you ain't seen before  
Get around town spend your time on  
the run  
You never let down  
Say you do it for fun  
Never miss a play though you make  
quite a few  
You give it all away when everybody  
wants you yeah.

You crave attention you can never  
say no  
Throw your affections anyway the  
wind blows  
You always make it you're on top of  
the scene  
You sell the copy like the cover of a  
magazine ooh

Puttin' on the eyes 'til there's  
nobody else  
You never realize what you do to  
yourself  
The things that they see make the  
daily reviews  
You never get free when everybody  
wants you.

Everybody knows you  
Everybody snoozes you  
Everybody needs you, leads you,  
bleeds you.

Nights of confusion and impossible  
dreams  
Days at the mirror patchin' up  
around the seams  
You got your glory you paid for it all  
You take your pension in loneliness  
and alcohol  
Say goodbye to conventional ways  
You can't escape the hours  
You lose track of the days  
The more you understand seems the  
more you like you do  
You never get away  
Everybody wants you ooh.

Everybody wants you  
Everybody wants you.

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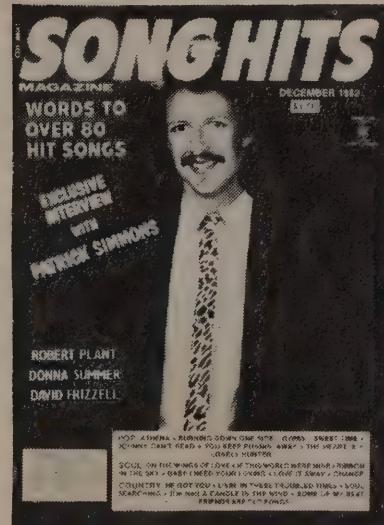
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# ROCK THIS TOWN

(As recorded by the Stray Cats)

SETZER

Well my baby and me  
Went out late Saturday night  
I had my hair piled high and my baby  
just looks so right  
We'll pick you up at ten  
Gotta get you home by two  
Mama don't know what I got in store  
for you  
Well that's all right 'cos we're  
looking as cool as can be  
Well we found a little place that  
really don't look half bad  
I'll have a whisky on the rocks and  
change of a dollar for the jukebox  
Well I put a quarter right into that  
can  
But all it played was disco  
Man c'mon pretty baby let's get out  
of here right away.

We're gonna rock this town  
Rock it inside out  
We're gonna rock this town  
Make 'em scream and shout  
Let's rock, rock, rock man rock

We're gonna rock till we pop  
We're gonna roll till we drop  
We're gonna rock this town  
Rock it inside out.

Well we're having a ball just bopping  
on the big dance floor  
Well there's a real square cat  
He looks a nineteen seventy four  
Well you look at me once  
You look at me twice  
You look at me again  
And there's a gonna be a fight  
We're gonna rock this town  
We're gonna rip this place apart.

We're gonna rock this town  
Rock it inside out  
We're gonna rock this town  
Make 'em scream and shout  
Let's rock, rock, rock man rock  
We're gonna rock till we pop  
We're gonna roll till we drop  
We're gonna rock this town  
Rip this place apart.

We're gonna rock this town  
Rock it inside out  
We're gonna rock this town  
Rock it inside out.

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# AFRICA

(As recorded by Toto)

DAVID PAICH  
JEFF PORCARO

I hear the drums echo into night  
She is only whispers of some quiet  
conversation  
She's comin' in twelve thirty flight  
The moonlight wings reflect the  
stars that guide me toward salvation  
I stopped an old man along the way  
Hoping to find some old forgotten  
words or ancient memories  
He turned to me as if to say  
"Hurry boy it's waiting there for  
you."

Gonna take a lot to drag me away  
from you  
There's nothin' that a hundred men  
or more could ever do  
I bless the rains down in Africa

Gonna take some time to do the  
things we never had.

The wild dogs cry out in the night  
As they grow restless longing for  
some solitary company  
I know that I must do what's right  
Sure as Kilimanjaro rises like  
Olympus above the Serengetti  
I seek to cure what's deep inside  
Frightened of this thing that I've  
become.

(Repeat chorus)

Hurry boy she's waiting there for  
you  
Gonna take a lot to drag me away  
from you  
There's nothin' that a hundred men  
or more could ever do  
I bless the rains down in Africa  
I bless the rains down in Africa  
I bless the rains down in Africa.

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# JOHNNY CAN'T READ

(As recorded by Don Henley)

DON HENLEY  
DANNY KORTCHMAR

Football, baseball, basketball  
games  
Drinkin' beer, kickin' ass and takin'  
down names  
Well a top down, get around,  
shootin' the line  
Summer is here and Johnny's feelin'  
fine.

But Johnny can't read  
Summer is over and he's gone to  
seed  
You know that Johnny can't read  
He never learn'd nothin' that he'll  
ever need.

Johnny can dance and Johnny can  
love  
Johnny can push and Johnny can  
shove  
Johnny can hang out  
Johnny can talk tough  
Johnny can get down  
And Johnny can throw up.  
But Johnny can't read  
Summer is over and he's gone to  
seed  
You know that Johnny can't read  
He never learn'd nothin' that he'll  
ever need.

Well is it the teacher's fault  
(Oh no)  
Is it mommy's fault  
(Oh no)  
Is it society's fault  
(Oh no)  
Well is it Johnny's fault  
(Oh no).

Couple years later Johnny's on the  
run

Johnny got confused and he bought  
himself a gun  
Well he went and did somethin' that  
he shouldn't oughta done  
F.B.I. on his tail  
"Use a gun; go to jail".

But Johnny can't read  
Summer is over and he's gone to  
seed  
You know that Johnny can't read  
He never learn'd nothin' that he'll  
ever need.

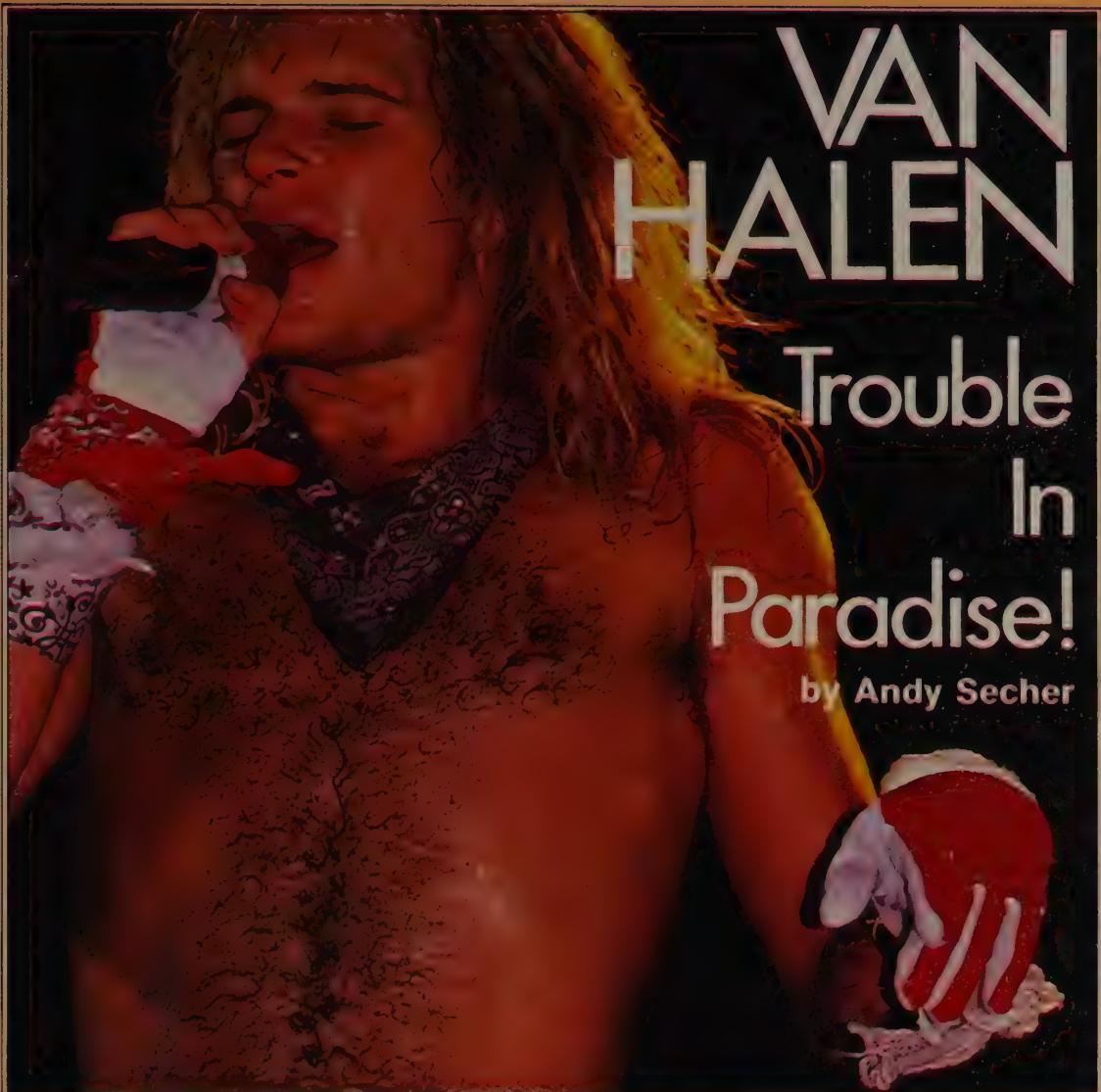
Well is it teacher's fault  
(Oh no)  
Is it mommy's fault  
(Oh no)  
Is it the president's fault  
(Oh no)  
Well is it Johnny's fault  
(Oh no).

Johnny can dance and Johnny can  
love  
Johnny can push and Johnny can  
shove  
Johnny can pinball  
Johnny can talk tough  
Johnny can get down

And Johnny can throw up  
Johnny can't read  
Johnny can't read.

Well recess is over  
Recess is over  
Sitcoms, T. and A.  
Johnny's mind is blown away  
Cop shows  
Horror flicks  
Johnny's brain is full of it  
Rock show  
Video.

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Jeffrey Moyer

# VAN HALEN

## Trouble In Paradise!

by Andy Secher

Van Halen's lead singer David Lee Roth, captured on stage during the band's 1982 world tour.

### L.A. Rockers Return To Studio Amid Controversy.

**I**t was a cool spring day in New York City and David Lee Roth was out for a stroll. Now, make no mistake about it, when DLR goes for a stroll, it just ain't like a stroll by anyone else. Decked out in a pair of white boots that came to mid-thigh, skin-tight black jeans and a baby blue shirt that practically glowed in the dark, as Dave bopped down Fifth Avenue, every head turned to stare at what Dave himself labeled, "one mean piece of work."

"Check it out ladies, check it out," he mumbled as a group of admiring young females descended upon him. "Do any of you know where I can find a book on the Kama Sutra?" Roth asked as he flashed a million-dollar smile at the gathering throng. "I've got to raise my cosmic consciousness this afternoon. Would any of you ladies care to help me out? I'm just a guy 3,000 miles from home. All I want is a little affection. That's not too much to ask, is it?"

When Dave's baleful-eyed approach failed to muster the desired results, he continued his walk, rapping about the different approaches needed to successfully deal with women around the globe. "New York women are the best," he growled. "They play hard-to-get sometimes, but they're pretty straight-forward once you get to



Jeffrey Mayer

From left: Michael Anthony, David Lee Roth, Alex Van Halen and Eddie Van Halen.

know 'em. Women out in L.A. are real independent. You can wine 'em and dine 'em, but they'll walk out the door on ya if they don't like your vibes. A lot of places in the Midwest are so strange. They don't get that many bands comin' through town, so they treat you like you're a head of state or something. You spend a few weeks touring there and you can really begin to believe that you're somebody important — you've got to be careful.

"Women in this country should learn something from girls in the Pacific Islands. That's where I got my first taste. I was about 13 or 14, and this beautiful island girl in Tahiti just came up to me, took me by the hand, and brought me to her place. That's the way it should be everywhere. If you see somethin' you like — go for it, Jack! I don't care if you're a man or a woman; the rules are the same. What we need in the world right now is more love and understanding. That's what we try to bring with us whenever we go on tour. I like to think I leave a little of my love wherever I go."

It's hard to take Roth's sex-starved preachings very seriously. As he sat bare-chested in his hotel suite after his afternoon

constitutional, he seemed preoccupied with what he termed "the pursuit of the perfect American female." Despite his macho swagger, however, Roth swore that he "honestly admires and respects women," but quickly added that he respects them even more when "they know their place — under me.

"Women are my hobby," he says with a grin. "Every man needs something to keep his hands busy. I don't have a guitar like Edward, or a bass like Michael to play with, so I have to find some friends. I seem to make friends very easily," he added with a laugh. "I guess it's a talent I have. It's something I always was able to do — it really doesn't have that much to do with being in a rock and roll band. I had plenty of friends long before I joined Van Halen. Women just seem to sense that I'm a real friendly sort of guy.

"I don't keep records, but when we go on the road, especially to other countries, I feel like I'm sort of a goodwill ambassador of the United States. It's my duty to meet as many of the natives as I can, especially the females, and impart of myself. A lot of people think that a Van Halen tour is just one long orgy with a few stops on stage in

between. Well, let me tell you... they're right! We like having a good time wherever and whenever we can. Hell, if I wanted to be serious, I'd have joined the Boston Symphony."

In light of Van Halen's recent track record, it seems that Roth and compatriots Eddie and Alex Van Halen (on guitar and drums, respectively) and bassist Michael Anthony will keep the good times rolling for a long time to come. With the recent completion of their "Hide Your Sheep" world tour (which saw the band play throughout South America, Japan and the good ol' U.S. of A.), and the platinum-selling success of *Diver Down*, the VH rock and roll machine remains the most powerful force on the American music scene.

While many critics initially jumped on Van Halen for their dependence on "cover" tunes on *Diver Down*, as that album scaled the heights of chartdom, the band forced many of their detractors to eat their words. "Why should we write songs when there are so many great tunes out there?" Michael Anthony asked. "Just because some people don't appreciate our version

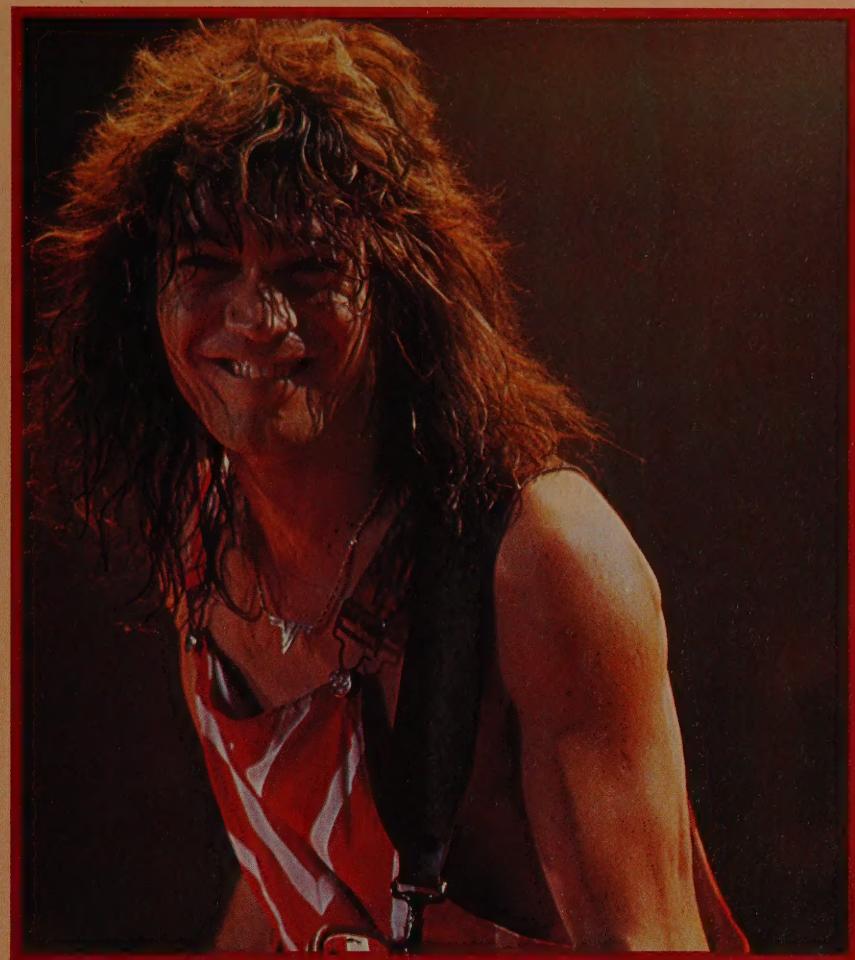
of *Dancin' In The Streets*, for instance, is no reason to knock our creativity. It isn't the songs as much as what you can do with them," he added with a laugh. "We just Van Halenize everything we touch. When we play live, the people aren't sitting out there asking themselves, 'Gee, I wonder if they wrote that song?' They just want to party, and so do we."

The band's recent six-month road "party" was one of the most successful concert tours of the year. During a time when many bands were scared to even venture out on the road, and others played before half-full houses, VH packed 'em in from coast to coast. "They're a phenomenon," one eastern concert promoter exclaimed. "They could have played some of those halls for a week straight and packed the place every night. They're an incredibly exciting live band — and they have an unbelievably loyal audience. They put on what might well be the best show in the business."

One of the main reasons for Van Halen's ever-growing appeal is the lionine attraction of ol' Dave Roth. With his split-legged leaps, stage-length dashes and flowing blond tresses, DLR exudes what one female admirer called, "an animal intensity." Of course, balancing Roth's outrageousness is the nimble-fingered guitar work of Eddie Van Halen, regarded by many as the greatest rock guitarist on the scene today. With his silicon-slick lead runs and powerhouse chords serving as the backbone of the band's "big rock" sound, Eddie has emerged as a perfect foil for Roth's zany antics.

"We're successful because we have such distinct personalities," Eddie explained. "Michael and I tend to be more quiet and into the music. We're both married, and that's been a steady influence in our lives. Alex likes to have a good time, and he certainly does. He can party all night and still be in great shape for the show the next day. I don't know how he does it, but as long as his fun doesn't affect his performance, more power to him. Then we come to Dave. He's in a class all by himself. He likes to say that he can do things four times as fast and four times as often as anyone else — and he's probably right. He's really our leader, he's our frontman."

**W**hile Roth serves as the band's fearless leader, the VH steamroller was almost forced to a halt a few months back when Eddie suffered a hairline fracture of his wrist. The accident, which occurred while the band was "horsing around" in their hotel room, forced the group to cancel tour dates for



Neal Preston

That's Eddie kicking out some nasty guitar licks.

the first time in VH's history. In fact, Eddie's injury almost threatened to terminate the entire tour.

"I was very lucky that the break was to my left hand instead of my right," Eddie said. "If it had been the other way around I probably would have been sidelined for a couple of months. It was a pretty stupid move for me to get hurt but, thankfully, things turned out pretty well. We had to postpone two shows up in New York, but we were able to reschedule them and I don't think anyone was too disappointed. The accident has made me much more aware of how quick this can all come to an end," he added. "It's made me appreciate being able to play without pain that much more. It bothered me throughout the American part of the tour, but by the time we went to South America in February, the pain had pretty much gone away."

At the end of that South American jaunt, the band had planned to continue their road sojourn in Europe. But a call from their record company indicated that the band should cancel future tour plans in order to return to the U.S. and record a new album. "We

wanted to be able to release a Van Halen album during 1983," a record company source said. "If the band continued their touring plans, they obviously would have no opportunity to record until early next year. We thought it would be best for both Van Halen and the company if the band went into the studio and produced a new record."

Understandably, the band wasn't thrilled with their tour being interrupted by a record company dictum. "We usually do what we want," Roth stated. "That's part of the band's appeal. We're the guys who you always wanted to be. We don't have to cut our hair or wear a suit. We've been able to always do what we've wanted when we've wanted. When we can't do that, there's gonna be trouble."

While Van Halen's return to the recording studio has yet to produce the promised "trouble," Van Halen is currently deciding on the direction to take on their new album. Michael Anthony stated that the group might want to cast aside the "experimental" nature used on *Diver Down* in favor of a more direct, hard rock approach. In contrast, Eddie Van Halen has said that he may want to try to inject a



Barry McKinley

Glamour boy David Lee Roth, teases the girls as well as his hair.

"more jazz influenced sound" into the VH arsenal.

**A**nother possibility for the band is releasing a live album, an option that had been considered prior to the start of their most recent tour. "We originally planned to record a whole bunch of tunes on this tour," Michael Anthony said, "not just the standard Van Halen numbers, but a lot of things that we hadn't put on record before. We thought it would be fun, because it would allow us to put different numbers in the set from time to time."

"When Edward broke his wrist, that idea had to be shelved," he added. "We still have most of the tapes from the early dates, but once he got hurt, we knew we weren't going to sound our best on stage. In fact, we went back and listened

**"We've always been able to do what we've wanted when we've wanted. When we can't there's gonna be trouble."**

to some of those tapes and they're great, but we're just not sure exactly what we want to do with them. I'm sure there'll be a live Van Halen album some day, but I don't know if now is the right time. We may just want to go back into the studio and see what we come up with. Going in and winging it has always worked for us before."

Winging it in the studio has always been something of a VH

trademark. Between forgetting song verses — as on *Oh, Pretty Woman* — and making up tunes on the spot, the band has proven that a group doesn't need to spend millions of dollars, and months of time, in order to produce an entertaining album.

"Hell, if you can't get a song right the first time you play it, you might as well forget about it and move on to something else," Roth related. "We're never gonna be confused with a band like Fleetwood Mac when it comes to working in the studio. We believe in going in, getting an idea and playing it. Making it spontaneous keeps it exciting. When you plan rock and roll too much it begins to sound like garbage. We make our music like we live our lives — we just go with the flow." □

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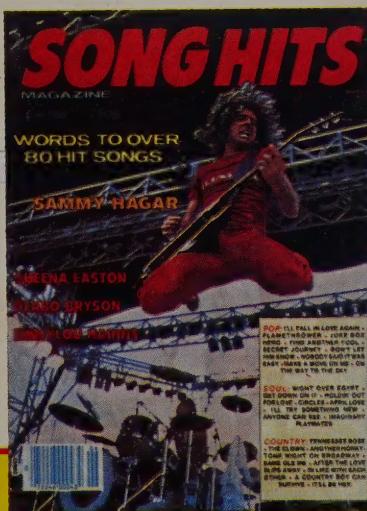
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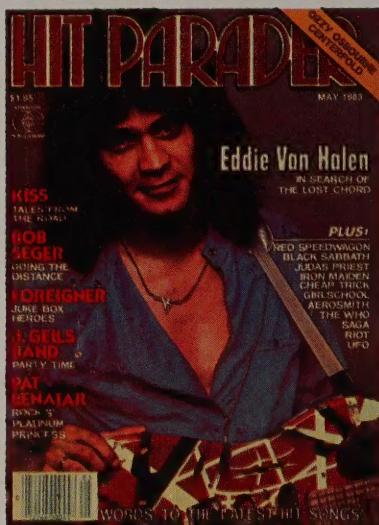
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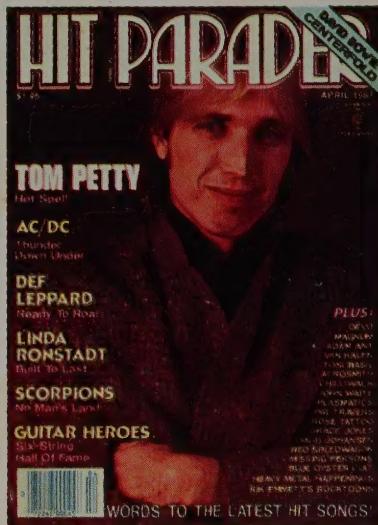
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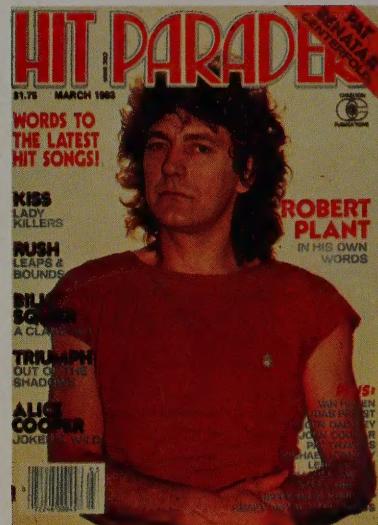
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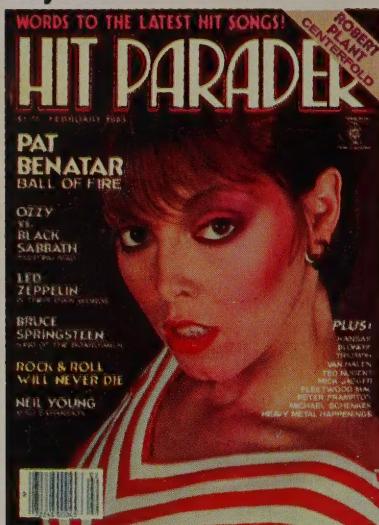
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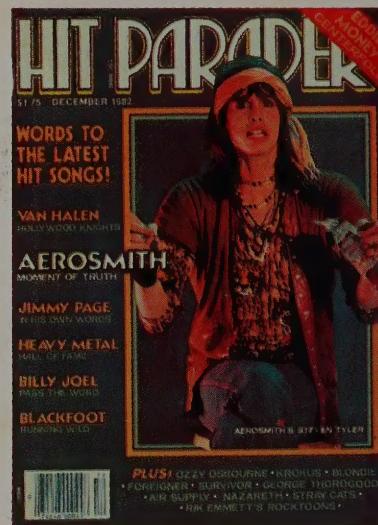
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Feb. 83



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Dec. 82

November, 1982

Eddie Van Halen/Mini-Series Exclusive  
Robert Plant/Lost & Found  
Judas Priest/No Batteries Necessary  
Def Leppard/Higher & Higher  
Journey/Special Delivery

August, 1982

Is Satan In Rock?  
AC/DC-Past, Present & Future  
Triumph's Rik Emmett/Mini-Series Exclusive  
Iron Maiden/Strange Days  
J. Geils Band/Altered States

October, 1982

REO Speedwagon/Large Craft Warning  
Police's Sting/Mini-Series Exclusive  
Riot/Girlschool-Double Trouble  
Heart/Missing Persons  
Crosby, Stills & Nash/Here Today, Gone Tomorrow

July, 1982

Led Zeppelin/The Second Coming  
The Police/Do Or Die  
Pretenders/Rhythm & Booze  
Thin Lizzy/Step By Step  
John Cougar/Foolish Behavior

September, 1982

Van Halen/Wild & Wonderful  
Black Sabbath/War Of The Worlds  
Squeeze/Good Humor Men  
Billy Squier/Full Speed Ahead  
Tommy Tutone/Discreetly Charming

June, 1982

Judas Priest/Call Of The Wild  
Ozzy Osbourne/Who Was That Madman?  
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